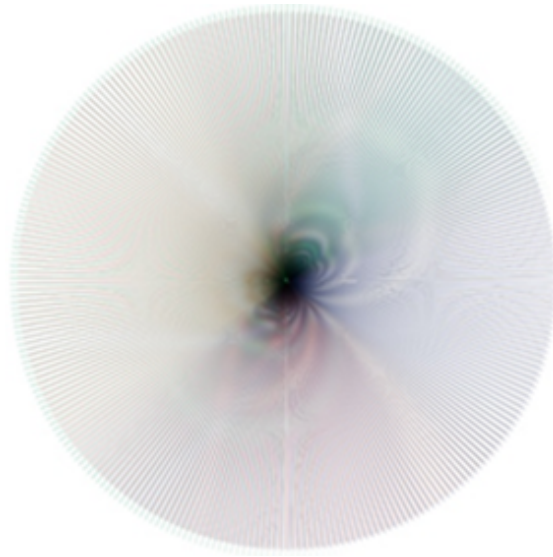


Uncommon Senses IV: Sensory Ecologies, Economies, and Aesthetics



May 3-6, 2023
Concordia University
Tiohtià:ke/Montreal, Canada

Virtual Book of Biographies

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KEYNOTE SPEAKERS

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 2014), 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 2018). 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.

Hsuan Hsu is a professor of English at UC Davis, where his research and teaching focus on American literature, cultural geography, critical ethnic studies, environmental humanities, and sensory studies. His books include *The Smell of Risk: Environmental Disparities and Olfactory Aesthetics* (NYU 2020) and *Air Conditioning* (Bloomsbury/Object Lessons, forthcoming), and he recently co-edited, with Erica Fretwell, a special issue of *American Literature* entitled "Senses With/Out Subjects."

Kathleen Sitter is the Canada Research Chair in Multisensory Storytelling in Research and Knowledge Translation and an associate professor in Social Work at the University of Calgary. She leads the [Multisensory Studio](#) lab, and her work focuses on creating accessible multisensory research designs in collaboration with the disability community. She has published in national and international journals, and her research includes over 200 arts-based works such as 4D installations, short documentary films, theatre, and photography, with over 100 invited and juried screenings/referred exhibitions.

Charles Spence is a world-famous experimental psychologist with a specialization in neuroscience-inspired multisensory design. He has worked with many of the world's largest companies across the globe since establishing the Crossmodal Research Laboratory (CRL) at the Department of Experimental Psychology, Oxford University in 1997. Prof. Spence has published over 1,100 academic articles and edited or authored, 16 books including: *The Perfect Meal* (with Betina Piqueras-Fiszman, 2014), winner of the Prose Prize, and the international bestseller *Gastrophysics: The New Science of Eating* (2017), winner of the 2019 Le Grand Prix de la Culture Gastronomique from Académie Internationale de la Gastronomie. His latest book *Sensehacking* was published in 2021.

A

Elena Abbiatici is an art historian and curator of contemporary art. Her research focuses in particular on artistic processes that interrogate new media, with a focus on the anthropological implications that techno-capitalism, migratory phenomena and environmental alterations are having on individual and collective identities. She has developed projects at numerous contemporary art events, including: I and II edition Something Else - Off Biennale Cairo, 56th and 57th Venice Art Biennale, 15th Venice International Architecture Biennale, 15th Istanbul Biennale. Her latest project 'THE ETERNAL BODY. The human senses as a laboratory of power between climate crisis and transhumanism', represents an investigation of the scientific and cultural categories of olfactory pollution and noise pollution. Conducted thanks to the ITALIAN COUNCIL award, it was presented at L'Orientale University of Naples; Tor Vergata University of Rome; Giudecca Art District, Venice; Pitti Fragrance, Firenze and Palazzo delle Esposizioni, Roma. She is about to start teaching at a Master in "Olfactory Design" at Politecnico of Milano. (SESSION 2.4.1; SESSION 2.5.4)

Ehsan Akbari is an artist, educator, and educational researcher, currently working as a Lecturer and Coordinator in Digital Pedagogies and Literacies in the Faculty of Education at the University of Regina. He received his Ph.D. from Concordia University in Art Education. His dissertation, "Spatial and Collective Learning through Mobile Photography and Creative Cartography," explored ways of using the mobility, networking, sensory, and mapping capabilities of smartphones to encourage high school students to attend to their everyday surroundings. Ehsan's research is anchored in the question of how technology can be used in classrooms to enrich teaching, learning, human interactions and environmental awareness. He believes strongly in the value of sensory education for engaging us with our bodies, our surroundings and each other. He has developed various creative, arts-based, and sensory approaches to using digital media to explore places including smartphone sensory photography, soundscape compositions, and collective online sensory mapping. (SESSION 1.1.3)

Georgios Alexopoulos is working as a Research Fellow in Olfactory Heritage Science at the UCL Institute for Sustainable Heritage participating in the Odeuropa project (<https://odeuropa.eu/>). His research interests encompass cultural heritage and museums studies, the management of intangible and living religious heritage, food heritage, olfactory heritage, sustainability in heritage and museum practice. He studied archaeology at the University of Athens and received his MA and PhD degrees from the Institute of Archaeology at University College London (UCL). George has taught at various postgraduate programmes of UCL, UCL Qatar, University of Innsbruck and the open universities of Greece and Cyprus. He has also worked as a researcher for various projects in the UK and Greece, including the EU-funded Horizon 2020 'BigPicnic' project. (SESSION 2.2.5; SESSION 4.1.4)

Nuria Alvarez Coll is a graduate architect from the “Escola Tècnica Superior d'Arquitectura de Barcelona”. With the desire to seek other artistic expressions, she studied physical theatre (Jacques Lecoq's method) for two years in Barcelona. In 2010, she co-created the theatre company Colectivo Terrón, to highlight the expressive potential of the raw materials. Today, she is co-artistic director of this theater company. She integrates until 2012 the post-master's degree of specialization in earth architecture at the CRAterre laboratory of the National School of Architecture of Grenoble. She works for 5 years in “amàco project” a pedagogical project developing innovative methods to train future architects and engineers to build with natural and simple materials as earth. Three years ago, she decides to deepen her research around the body (touch), and raw materials in the field of architecture as a phd students in the CRESSON Laboratory in National School of Architecture of Grenoble. (SESSION 3.2.2)

Brice Ammar-Khodja, Concordia University (SESSION 2.4.6)

Ruth Anderwald and Leonard Grond are Professors for the Ph.D. program (Ph.D. in Art) at the University of Applied Arts, Vienna. Their work has been exhibited internationally, e.g., at Centre Pompidou, Paris, Himalayas Art Museum, Shanghai, Tate Modern, London. They have curated screening programs/exhibitions with i.a. Whitechapel Gallery London, Kunsthaus Graz, Ujazdowski Castle Warsaw. Their artistic research projects include the EU-funded ART WORKS! European Culture of Resistance and Liberation (2019-21) with Museion Bolzano, MSU Museum of Contemporary Art Zagreb, Foundation wannseeFORUM, HKW Berlin and Foundation Between Bridges, Dizziness-A Resource (2014-2017), and recently Navigating Dizziness Together (2020-2024) at the University of Applied Arts Vienna, both funded by FWF PEEK. Since 2007 they reflect on construction sites of cultural institutions, i.a. History in Between for House of Austrian History (2017-19), or The Construction Site of Remembrance (2018-2021), at Memorial and Museum Auschwitz-Birkenau commissioned by the Austrian National Funds. (SESSION 4.4.5)

Jason E Archer is Assistant Professor of Communication in the Department of Humanities at Michigan Tech. His work is situated at the nexus of communication, media studies, science and technology studies (STS), and sensory studies, with emphasis on human machine communication and haptics. He received a Top Student Paper Award at the International Communication Association 2021 conference for his paper, Imagining Haptics and Robotic Surgical Assistant Futures. His chapter Haptics, Human Augmentics, and Human-Machine Communication will be published in the forthcoming Sage Handbook of Human-Machine Communication in 2023. Jason co-edited the Special Issue: Haptic Media in New Media and Society, along with co-authoring the editor's introduction, Haptic media studies, and a manuscript, Making analog: A manifesto on the prospects and perils of a haptic media studies. His touch-oriented work has been presented at CHI, 4S, AoIR, NCA, SLSA, and SCMS. (SESSION 4.1.1)

Ximena Arizaga is Professor at the School of Architecture of the Pontificia Universidad Católica de Chile in the area of Architecture and Landscape; Doctor in Architecture and Urban Studies from the same university. Master in Landscape Design, Planning and Management from the Universidad Central (European Alfa Program); Master in Applied Economics for Public Policies (Universidad Alberto Hurtado and Georgetown University at Ilades). Architect from the École Nationale Supérieure d'Architecture de Paris La Villette (ENSAPLV). Lines of research: the valuation and management of cultural and natural heritage; territorial planning; and the study of urban spaces for everyday life. My research focuses on the study of the concept of ambiance as a tool for the understanding of public spaces; and, on the concept of "planning for the activation of the tourist territories", which I develop with Osvaldo Moreno and has been published in the book "Ruta Provincia de Chañaral, Planificación y Gestión para el desarrollo turístico del territorio" and presented in seminars in Barcelona, Agadir, Madrid and Chile. (SESSION 2.1.4)

Susie Asa (rMA) (she/they) is a first year PhD Student and a multi-disciplinary working artist. They are researching both artistic and theoretical ways to study sensorial knowledge productions through the methodology of mapping and drawing. (SESSION 3.4.5)

Carla Ayukawa is an instructor of Exhibition Design and of Sensory Aspects of Design for User Experience at Carleton University's School of Industrial Design. She has worked for over 20 years as an Industrial Designer and Experiential Graphic Designer. She is a Master of Design and an NSERC Research Education and Accessible Design Innovation graduate. (SESSION 3.3.5)

B

Leah Barrett Werner is a PhD student in the department of Sociology and Anthropology at Concordia University in Montreal. She holds a bachelor's degree from McGill University and a masters' degree from Concordia University. Her research interests include narratives around social policies and work, the role of storytelling and imagination in activism and social movements, as well as imaginative ethnography. (SESSION 4.2.2)

Cristóbal Barria Bignotti (Santiago de Chile, 1984) holds a PhD in Art History from Sapienza University, Roma (2019). He has also completed a period of post-doctoral research at the Centre for sensory Studies of the Concordia University in Montreal and a fellow at the Centre allemand d'histoire de l'art in Paris. Cristóbal specializes in 19th and 20th century Latin American art, specifically he is interested in the role of the senses in the constitution of latino American identity during XX century and in the government of Unidad popular (1970-73). From 2017 to 2018, he was head of a study

group in Latin American art at the Istituto Italo-Latinoamericano in Rome (IILA) and currently he is co-editor of the journal Quaderni Culturali IILA for the same institution. Among his publications we can find: “Mestizaje, Transculturation, Anthropophagy, and the Lower Senses” (2022) “Los cinco sentidos del paisaje. Tacto, olfato, vista, audición y gusto en la teoría del paisaje de Alexander von Humboldt” (2020); and “Clement Greenberg’s Media Differentiation and Gustave Courbet’s Tactile Appeal” (2019). (SESSION 3.2.2)

Chélanie Beaudin-Quintin (she/her) is a visual artist and filmmaker, currently pursuing a research-creation PhD in Interdisciplinary Humanities at Concordia University. Through dance, cinema, and anthropology, she explores both individual and collective bodies and investigates spaces of exchange and cohabitation. Through her research entitled “Technological animism: thinking the body in relationship with humans and robots through immersive cinedance”, she is interested in investigating our increasing cohabitation with artificial agents and more precisely our animist behaviors towards those agents and the transformation of corporeality in human-machine relationships.

Over the last few years, she has devoted herself to short films, video art, augmented and virtual reality films. Through dance and film, she seeks to create a new dramaturgy whose narrative form, by moving away from classical codes, seems rather sensory and embodied. Her work has been presented in several exhibitions and events in Quebec, Toronto and abroad, in Belgium, Germany, Italy and the United States. (SESSION 4.4.2)

Jacqueline Beaumont is a transdisciplinary biomedial artist and researcher based in Tiohtià:ke/Mooniyang. Her work explores the intersection of new materialism, trans-media theory, and biopolitical pathologies, using her background in biology and fibers and material practices to augment biopolitical corporeality and create futures where all bodies, places, environments, technologies can collect and culture togetherness. With a BFA and fellowship status from Concordia University and a gold medal from IGEM 2019, Beaumont has exhibited, lectured, collaborated and published internationally, notably Mutek, Elektra, Centre Pompidou, EnSad, and MIT. She is an affiliate researcher on the Concordia University Research Chair in Critical Practices in Materials and Materiality.

Camille Bellet is Wellcome Trust Research Fellow in Humanities and Social Science at the Centre for the History of Science, Technology and Medicine, University of Manchester (UK). She has a background in veterinary medicine and specialises in human-cow/pig/chicken studies. She is currently developing research in the areas of digital sensing and nonhuman animal care in farming, looking at how different sensing practices emerge and transform human understandings of and relationships with cows. (SESSION 2.2.3)

Rosine Bénard O’Kelly is a lecturer in film and audiovisual studies and Deputy Director of the Sciences, Arts and Techniques of Image and Sound (SATIS) department at the University of Aix-Marseille. Her teaching, within the SATIS

department, is mainly related to editing and audiovisual post-production. Her research work, which favours aesthetic and philosophical approaches, is mainly based on the narrative, plastic and ideological functions of nature in the visual arts (cinema, installations, video games, painting, photography...). She is the author of several articles on the subject, including: "The eroticism of nature in the contemplative contemporary cinema" (Journal of Aesthetics and Phenomenology, 2022), "The atmospheric image in film: poetics of the natural blur" (L'art tout contre la machine, 2021), "The snows of the Asian cinema" (Journal Cinémaction, 2019). (SESSION 3.2.4)

David Benqué, Concordia University (SESSION 3.2.1)

David Bernstein is the Director of Fragrance at Etiket, a Montréal-based beauty retailer. He has also worked periodically as an olfactory designer for theatre and dance, most recently creating an original ambient scent for La Tresse's production of KIN at Agora de la Danse in Montréal. Previously, he worked as a brand representative for Editions de Parfums Frédéric Malle in Toronto and London, and as an educator for Chandler Burr's "The Art of Scent" exhibition at the Museum of Arts and Design in New York City. He founded an all-natural scent studio, Jovian, in 2020.

Karla Berrens holds a Ph.D. in Information and Knowledge Society and is specialized in urban research, notably in disability studies and sensory studies. This includes phenomenology of urban space, research on popular culture in urban space, research on innovative urban solutions for people with diverse functionality. She has done research stays at Goldsmiths College (University of London) in 2014, and at CRESSON (Grenoble) in 2015. Her teaching activities include sociology, phenomenology, pedagogical dynamics and artistic urban thinking. (SESSION 2.4.4)

Paloma Bhattacharjee is an anthropology graduate student at Simon Fraser University. Through her work she studies issues of environmental and sensory anthropology by looking at interspecies interactions. (SESSION 2.2.3)

Jennifer L Biddle is Gough Whitlam and Malcom Fraser Chair in Australian Studies (Harvard University) and Associate Dean Engagement and Impact, Faculty of Art Design & Architecture (UNSW). Director of *emLAB* (the ethnographic Media Lab <https://unsw.to/emlab>), she has worked with northern Warlpiri in Lajamanu for over three decades, and more recently, in transnational collaboration with First Nations and Indigenous artists, curators and designers on experimental new media research. (SESSION 2.5.5)

Max Boutin is a multidisciplinary artist-researcher-skater. He develops the concept of texturology in visual and media arts by which he transposes the sensory experience of skateboarding in video, photographic, sculptural, and sound installations, where skateboarding is an act of creation. He is currently pursuing a PhD in art studies and

practices at UQÀM (Quebec) supported by Hexagram and the Fonds de Recherche du Québec, Société et Culture (FRQSC). His work was presented at Mutek (Montreal), Ars Electronica (Austria), and MATERIA (Montreal), and his doctoral solo exhibition TEXTUROLOGIES took place in April 2022 at Agora Hydro-Québec, UQÀM.

William Brockbank is an SNF postdoctoral researcher in the Department of English, University of Bern. His project, entitled ‘Sensing Creation: Perception and the Book of Nature in Anglo-Saxon England’, explores the sensory perception and experience of the ‘natural world’, or the Christian Creation, as represented in the considerable corpus of Old English and Anglo-Latin texts which survive from Anglo-Saxon England. In addition to his research on the senses in Anglo-Saxon England, Will has published on the Old Norse Sagas of Icelanders and Old Norse mythological poetry, and has articles forthcoming on Old English poetry and medical manuscripts. At the University of Bern, Will lectures on Old English language and the history of English, and teaches courses on Old English poetry. (SESSION 1.1.3)

Jas Brooks (they/them) is a Computer Science Ph.D. student at the University of Chicago, advised by Professor Pedro Lopes. Their research expands the computer interface to engage with the chemical interactions of our bodies and investigates what this paradigm enables. These chemical interfaces have given rise to new I/O methods and are uniquely situated to help with smell and taste disorders. During their free time, Jas documents the history of scent technologies and media. They are currently revisiting the story of “Behind the Great Wall” in AromaRama, conserving the last known Smell-O-Vision system and Scent of Mystery fragrance from 1960, and interviewing stakeholders from companies like DigiScents, Inc. Jas is a National Science Foundation Graduate Research Fellow and a UChicago Media Arts, Data, and Design Graduate Fellow. (SESSION 1.1.4; SESSION 3.4.3)

Jo Burzynska is a New Zealand-based artist, researcher, and writer. Her central practice in sound spans experimental music, through to sonic art and installations that regularly use her own field recordings. Also a widely published wine writer, her work in both areas has increasingly converged in the production of multisensory art that often combines sound, touch, flavour, and scent. Burzynska is actively engaged in research into sensory interactions and their creative application in a practice she calls crossmodal art. This research is informed by sensory anthropology, contemporary psychology, and sensory science, and was the focus of her practice-led doctoral research at UNSW Art & Design, Sydney. She is particularly interested in how the senses can be used in aesthetic explorations of connections between people, place, and the environment. (SESSION 2.5.4; PERIOD 1.3; PERIOD 3.6)

C

Rhett Cano-Jácome is an professional architect and educator. He completed his studies at the Faculty of Architecture of the Universidad Veracruzana and pursued further professional development in various cities in Mexico before settling in CDMX to earn a Master's degree in Architecture from UNAM. In 2012, he completed his thesis on "Architectonic Event. Architectural fluidity in a world of consumption". While working as a professor of architecture at Universidad Veracruzana, he earned his doctoral degree in 2020 from UNAM with Honorable Mention for his thesis, "The oblivion of memory. An approach to the design of monumental architecture". Currently, Rhett is a Postdoctoral Fellow at Concordia University where he is researching topics and issues on public space, territory and the concept of violence. (SESSION 4.4.5)

Thomas Carter is an anthropologist at the University of Brighton in the School of Sport and Health Sciences. His work revolves around questions regarding what it is that makes us human by using sport to open various lines of enquiry around identity politics, movement, knowledge and being, and the body. (SESSION 2.1.1; SESSION 2.2.1)

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, decolonial aesthetics, and critical genealogies of immersion. Her work appears in *Imaginations*, the *International Journal of Heritage Studies*, the *Journal of Canadian Art History*, *Frames Cinema Journal* and an issue of the journal *PUBLIC* on the theme of "Archives/Counter-Archives," which she co-edited with Janine Marchessault and Susan Lord. She also collaborates on *Worlding Public Cultures Ethnocultural Art Histories Research in Media and Archive/Counter-Archive*. (SESSION 3.3.2)

Sara Chong Kwan is a Lecturer in Cultural and Historical Studies at London College of Fashion (LCF), University of the Arts London. She holds a BA in English /Social Sciences from the University of Manchester, a BA in Menswear Design from CSM and a PhD from LCF. Her research interests focus around the sensory and embodied dimensions of dress. She convenes a series of Sensory Fashion Roundtables at LCF and is Sensory Design Reviews Editor for *The Senses and Society Journal*. Her most recent publication is a chapter 'The ambient gaze: Sensory atmosphere and the dressed body' in M. Laing and J. Willson (eds) (2020) *Revisiting the Gaze: The Fashioned body and the politics of looking*. London, New York: Bloomsbury visual arts. (SESSION 3.3.3; SESSION 4.1.3)

May Clara is an assistant and PhD student at the Institute of Art History and Museology of the University of Neuchâtel (Switzerland). She obtained her Master's degree in art history at the University of Geneva with a thesis on the aesthetic potential of odours in the context of the Sèvres pots-pourris vases produced in the

18th century (Prix Ardit d'histoire de l'art 2021). In 2021, a grant from the University of Geneva enabled her to continue her research in order to prepare her doctoral project with the support of Professors Jan Blanc and Martial Guéron. Today, under the co-direction of Professors Valérie Kobi and Jan Blanc, Clara May is working on perfume and the French arts of the 18th century, in order to contribute to the development of a multi-sensorial approach to the history of art of the modern period, by rehabilitating the sense of smell, which is devalued and very little represented in art history. (SESSION 2.5.2)

Jennifer Clarke is an anthropologist and an artist, and currently working as a Lecturer in Critical and Contextual Studies in an art school in Scotland. With a background in the humanities as well as the fine arts, and a Ph.D. in Social Anthropology, her research, teaching and public work combine and explore the borders of art, anthropology, and philosophy, in practice and theory, often collaboratively. My primary areas of expertise cross contemporary art and anthropology, working in Japan and Europe. I take a feminist perspective and approach, doing research and public work responding to urgent ecological issues. I was co-Chair of ANTART The Anthropology and the Arts Network of EASA (2020-22) <https://www.easaonline.org/networks/antart/> curated / are curating Field/works, a transdisciplinary exhibition: <https://antart.easaonline.org/home/>. I am also the Chair of the board for the Scottish Sculpture Workshop, Lumsden (<http://www.ssw.org.uk/ssw-board-of-trustees/>). (SESSION 3.4.5)

Jennifer Coe is an atelierista from New York who lives and works in Italy (in the Reggio Approach, an atelierista is an artist, not an art teacher, who knows the potential of many media and materials, bringing unique artistic expertise to the community). She has worked in Reggio Approach schools in Milan and collaborated with Fondazione Reggio Children in Reggio Emilia on different educational projects focused on play and learning and food education and the culture of taste. Currently she is a 2nd year PhD fellow in the “Reggio Childhood Studies” program (promoted by Unimore and Fondazione Reggio Children), working on a project about the Reggio Approach to food education in formal and non-formal settings, and this presentation is part of her research. (SESSION 2.5.3).

Dana Cooley is an educator and artist. Through a range of media, her work revolves around the ephemeral and intangible, questions of consciousness, technologies of perception, and intersections of art, science, and spirituality. Recent work includes To Hear a Shadow, a SSHRC-funded project exploring the interconnectedness of the world.

Maria-Carolina Cambre's work explores vernacular visual expression asking: How do people produce and direct the visual space? How is the image a doing? What are the social and cultural *work/ings* of images? Broadly situated in visual sociology and post-critical pedagogies, her interests range from critical policy analysis, sociology of

information, image studies, to the politics of representation. She has ongoing projects on visual processes of legitimation, representation of online sharing, selfies and polymedia literacies. She is the author of *The Semiotics of Che Guevara* (2015) (SESSION 1.1.3)

Thomas Carter, University of Brighton (Session 2.1.1 and 2.2.1 Panel)

Ariel Cascio, Central Michigan University (SESSION 1.1.1)

Genevieve Collins is a PhD student in the Social Anthropology with Visual Media program at the University of Manchester. She holds a BSc in Development Sociology from Cornell University and an MA in Social & Cultural Anthropology from Concordia University. Her research interests include sensory studies, research creation at the intersection of art and science, and the social studies of outer space. In addition to her scholarly endeavours, she is an artist and arts administrator based in Winnipeg, Manitoba. Her recent MA thesis exhibition, *Ether* (supervised by David Howes at Concordia University), explored the imaginative possibilities of sensory perception and the cosmos through a multi-modal immersive sensory environment.

Nina Czegledy, Independent (SESSION 3.4.1)

D

Sreedevi D is an Assistant Professor at the School of Liberal Arts, Indian Institute of Technology Jodhpur (IITJ), Rajasthan, India. Her area of research is senses and the theorisation of sense experiences in literary and cultural theory. She completed Ph.D. from the Centre for English Studies, Jawaharlal Nehru University, New Delhi. She has worked on the concept of haptic and the contemporary debate in art history and cultural theory about the multi-sensory experience while viewing. (SESSION 4.1.2)

Natalie Doonan is a new media and performance artist, writer and educator. She works at the intersection of visual art, sensory studies, performance studies and cultural geography. Her research focuses on food and the senses, technology, and the vitality of places. Natalie's work has been shown in exhibitions and festivals across Canada and internationally, such as: the Cultural Olympiad for the 2010 Winter Olympics in Vancouver, the LIVE Performance Art Biennale, the PuSh International Performing Arts Festival, Montréal's Elektra Festival and BIAN, Nuit Blanche and Art Souterrain, and the Tunisian Pavilion of the Venice Biennale, 2017. Her writing has appeared in professional and peer reviewed art and food culture publications such as: Canadian Theatre Review, Theatre Research in Canada, Public Art Dialogue, Canadian Food Studies, Gastronomica, the Senses & Society, and Performance Research. She serves as Assistant Professor in the Department of Communication at l'Université de Montréal. (SESSION 3.3.4)

Narimen Draouil, architecture student in National School of Architecture and Urbanism, Tunis (ENAU), 6th year (internship). Dissertation project focuses on neuroarchitecture and how it can help neurodivergent brains better understand and navigate through their environment. Narimen is interested in deepening this research through a master study.

E

Omri Elisha, Concordia University (SESSION 3.2.1)

Charlene Elliott is Professor in the department of Communication, Media and Film at the University of Calgary. Her program of research focuses on the senses, marketing and taste, exploring the ways that marketing and regulation channels sensory experiences in particular ways (through law, trademarking, promotion, packaging). She held a Canada Research Chair in Food Marketing, Policy and Children's Health (from 2011-2022) and has published extensively on food promotion and policy in a wide range of journals. She is editor/co-editor of several books, including (most recently) *Communication and Health, Media, Marketing and Risk* (Elliott and Greenberg, Palgrave, 2022). (SESSION 3.2.3)

Julio Escudero was born in Rio Cuarto, Argentina. After studying Chemistry for two years, he moved to Buenos Aires to explore the Performing Arts through Dance. His dance education at the Taller de Danza del Teatro San Martin and ballet courses at Colon Theatre were the starting point of a career as a performer and choreographer that led him to work for more than 20 years in Argentina, France, Spain, USA, Germany and Austria, performing as a soloist and main dancer in many productions. His interest in movement research and design resulted in the creation of his own works and collaborations with dance companies as a dancer, choreographer and costume designer. After his master's studies in Fashion Design and Technology, he worked as a researcher in the Peek project "Fashion and Robotics". Currently, he is deepening his research as a PhD candidate at Coventry University (UK) and Deakin University (AU). (SESSION 4.1.3)

F

Lara Farina is Professor of English at West Virginia University, where she specializes in medieval literature and culture. Her research focuses on the senses of touch and the role of reading in premodern sensory education. She has published on the embodiment of devotional reading, "wondrous" tactility, "queer sensing, and historical

imaginings of non-human sensitivities. Her current book project is titled *Tactile Readings: Touch and Media in Premodernity*. (SESSION 2.5.6)

Stephen Fernandez is a faculty member in the User Experience Design (UXD) program at Wilfrid Laurier University. Stephen received his PhD in English and Digital Media Studies from the University of Waterloo. He has published peer-review work on the topics of disability, digital media, critical making, and intermedial performance. His academic articles have appeared in *Technoculture*, a peer-reviewed scholarly journal for technology studies, *International Journal of Performance Art and Digital Media*, *International Journal of Inclusive Education*, the *Canadian Journal of Disability Studies*, and *First Person Scholar*, among other venues. Stephen has served as an external reviewer on federal grant proposals as well as several prominent academic journals. He is a current member of the editorial board of *Technoculture*. (SESSION 2.1.4).

Lena Ferriday is a PhD Researcher in the Department of History at the Universities of Bristol and Exeter, with a focus on modern environmental and sensory histories. Her doctoral research examines the ways in which different uses of landscape have historically conditioned people's embodied perception of the worlds around them, using the case study of South-West England to ask what it means to live collectively and diversely in our richly sensory surroundings. (SESSION 3.1.1)

Andy Flack, University of Bristol (SESSION 3.1.1)

Desiree Foerster is an assistant professor for Media and Culture Studies at Utrecht University, with an interest in media aesthetics, affect, and experimental practices. She graduated from the Institute for Arts and Media, the University of Potsdam with her thesis "Aesthetic Experience of Metabolic Processes". Taking on the perspective of process philosophy and media aesthetics, she investigates here the impacts of liminal experiences on human subjectivity. During her Ph.D. and her post-doctoral position at the University of Chicago, she conducted several research-creation projects together with artists, designers, and academics from Concordia University (CA), Arizona State University (US), and IXDM, Basel (CH). She studies Aesthetics, Media Ecologies, Affect, Haptic Media, Phenomenology, Process Philosophy, and Immersive Environments. (SESSION 3.2.4).

Victor Fraigneau is an architect and researcher, he obtained his PhD in 2020 with a thesis on the olfactory sense in architecture (*L'architecture au sens olfactif. Penser les sensibilités, les milieux, les communs, depuis les agentivités olfactives*). He teaches at the Paris la Villette School of Architecture, at the Faculty of Philosophy of the University of Strasbourg and at the École Polytechnique in Paris. During his doctorate at the Gerphau Laboratory, he focused on exploring what the olfactory dimension can contribute to the experience and intelligent design of architecture and

landscape. In particular, his research aims to understand the contemporaneity of the olfactory sense in the built environment, its potential for expressing the materiality and atmospheres of architecture, and its relevance to environmental and political issues at the territorial level. Victor Fraigneau has written numerous articles on this subject, received several grants, given international conferences and co-edited the collective book *Nouveaux territoires de l'expérience olfactive* (InFolio, 2021). (SESSION 4.4.5)

Morten Frølund is a PhD candidate in the PhD Program under the Faculty of Business and Social Sciences at the University of Southern Denmark (SDU) since 2020, where he has focused on Rural Sociology, culture and sensory geography. Morten is driven by a desire to grasp relations between power, senses, heritage, and rural landscape. His PhD project aims to contribute to the understanding of rural spatial justice with theoretical insight on sensory heritage performance around public art to. In 2022 he visited Centre for Sensory Studies at Concordia University under the program for academic visitors. He holds an MSc in Urban Planning and a BSc in Geography from Aalborg University (AAU) where he explored spatial power, mobilities politics, and migration. Morten has as a research assistant at AAU and SDU participated in research on social and economic aspects of mobility and of rural everyday life. (SESSION 4.1.4)

G

Kate Galloway is Assistant Professor in Ethnomusicology and Games at Rensselaer Polytechnic Institute where she is cross-appointed to the Music, Electronic Arts, and Games and Simulation Arts and Sciences programs. Her research and teaching address sonic responses to environmentalism, sound studies, digital culture and interactive media, and Indigenous musical modernities and ecological knowledge. Her work is published in *American Music*, *The Soundtrack*, *Ethnomusicology*, *MUSICultures*, *Tourist Studies*, *Sound Studies*, *Feminist Media Histories*, and *Popular Music*. (SESSION 2.2.3)

Sayantana Ghosh , Assistant Professor Department of Sociology, Hiralal Mazumder Memorial College for women, Kolkata 700035. I've completed my MA and M.Phil from the Department of Sociology Jadavpur University, Kolkata. My M.Phil thesis was on, *SMELL IN EVERYDAY LIFE: A SOCIOLOGICAL INTERPRETATION OF MIDDLE CLASSES OF KOLKATA*. My research interests include sociology of smell , social thought of Rabindranath Tagore and so on .Some of my papers have been published in national, international journals and edited books, "Olfactory Social Stratification" in *Social Trends* Volume 3, Number 1, March 2016, "Smelling Inequalities: An Osmo-Sociological Interpretation of Caste and Class" in *International Journal of Integrated*

Research and Development Issue 20, Volume 2, December 2021, “Unsmellables : An Osmo sociological interpretation of Dalits in India” in “Caste, Social formation and Political Mobilization”, edited by Debojit goswami and Manoj Kumar Halder, Published by Netaji Subhash Open University, 2022. (SESSION 4.1.5).

Roxana Girju, Professor of Linguistics & Computer Science, University of Illinois at Urbana-Champaign. She is interested in designing, building, and testing Natural Language Processing systems that facilitate empathic human–human/computer communication. She has been an advocate for the integration of STEMM with Humanities, Social Sciences, and the Arts. and hosts the ‘Creative Language Technologies’, a podcast on embodied experience for designing the next generation of participatory human language technologies. (SESSION 2.1.5)

Brian Glenney is Associate Professor in Philosophy at Norwich University where he works on sensory perception with emphasis on crossmodality. His current book project titled A Pluralist’s Guide to Solving Molyneux’s Question is under contract with Routledge, with whom he previously co-edited two volumes: Molyneux’s Question and the History of Philosophy and The Senses and the History of Philosophy. He also works in public philosophy with focus on multimodal urban subcultures of skateboarding and graffiti, with essays in The Huffington Post, Clout, and Thrasher Magazine. His work also coalesced around disability activism with the Accessible Icon Project, a design activist movement to transform the International Symbol of Access (the wheelchair symbol) into an active, engaged image. (SESSION 2.4.3; SESSION 3.1.4; SESSION 4.4.4)

Adela Goldbard is an interdisciplinary artist-scholar from Mexico City. She holds an MFA as a Full Merit Fellow in Sculpture from the School of the Art Institute of Chicago and a bachelor’s degree in Hispanic Language and Literature from the National University of Mexico (UNAM). She is a PhD student in the research-creation stream of the Interdisciplinary Humanities program at Concordia University and a member of the National System of Artistic Creators of Mexico (FONCA-National Endowment for the Arts). Goldbard investigates how radical community performances can subvert the imposition of hegemonic narratives, and how performances of violence and destruction can become aesthetic tools of resistance against power. She is especially interested in how collectively building, staging, and destroying has the potential to generate critical thinking and social transformation. Goldbard’s research-practice draws on experimental/collaborative/sensory ethnography and brings together sculpture, video, photography, sound, text and traditional textiles, pottery, woodwork and pyrotechnics. (SESSION 3.4.4)

Martin Greve, Orient-Institute Istanbul (SESSION 3.3.1)

Alison L. Grittner's praxis merges the disciplines of architecture (MArch) and social work (PhD) to actualize spatial justice, working with vulnerable communities to reimagine, codesign, and reconstruct everyday environments towards equity, empowerment, and dignity. Her current scholarship focuses on co-designing supportive workplaces with sex workers. This innovative work is the first of its kind globally and is supported by Social Sciences and Humanities Research Council funding. Her writing is published internationally, including *Affilia*, *Journal of Housing and the Built Environment*, *Canadian Journal of Urban Research*, *Sexualities*, and *Journal of Sexuality and Culture*. (SESSION 4.4.3)

Thiyagaraj Gurunathan is a PhD Research Scholar at the Department of Humanities and Social Sciences, IIT Roorkee, India. He has presented his research papers at many national and international conferences. His areas of research include Critical Sensory Studies, Cultural Studies and Indian Literature in English. He is interested in understanding the discursive aspects of smell in producing marginal identities. (SESSION 4.1.5)

H

Sheryl Hamilton is Canada Research Professor at Carleton University and holds an equal cross-appointment to the School of Journalism and Communication and the Department of Law and Legal Studies. Her research focuses on the ways in which expert knowledge systems (law and science/technology in particular) circulate in and as culture, making and remaking bodies, subjects and worlds. Her current research explores what it means to live in pandemic culture (before, during and after COVID-19) and she is currently working on a book examining disease media. Speculative fiction as a mode of knowing has been a long interest of hers. (SESSION 2.5.4)

Anna Harris will present on behalf of the European wide research project team called SenseSquared. Six European partners (Musica Impulse Centre, Belgium; Companhia de Música Teatral, Portugal; Marres House for Contemporary Culture, the Netherlands; Sisters Hope, Denmark; Stavanger University, Norway; and Maastricht University, Netherlands) work together on the central question: How can a sensory approach and an artistic attitude contribute to an education that leads to a more connected and sustainable world? Through artistic interventions, workshops, tools and publications, SenseSquared wants to demonstrate that this approach can and should become the heart of all education. Anna Harris is an Associate Professor of the Social Studies of Medicine at Maastricht University. She conducts and leads ethnographic projects revolving around sensing, embodiment, learning and materiality, with a focus on medical practice. Her book *A Sensory Education* was published in Routledge's Sensory Studies book series. (SESSION 2.1.2)

Robert Harris, Arizona State University (SESSION 1.1.2)

Mona Hedayati is an Iranian-Canadian joint PhD student in interdisciplinary humanities at Concordia University, Canada and the digital arts doctorate program at Antwerp Research Institute for the Arts, University of Antwerp, Belgium. Her interdisciplinary research draws on computation arts, posthumanism, memory, trauma, and affect studies. She has a BA in translation studies, an MFA in digital media and an MRes in social-political art and design. Her recent research-creation work has been focused on issues around lived experience of migration where she responds through building performative and affective spaces towards alternative understanding of such experiences. Hedayati has exhibited and presented on her work internationally and across Canada at institutions such as Slade School of Fine Arts, University of Manchester's Whitworth Gallery and University of St Andrews in the UK as well as Agnes Etherington Art Center at Queen's University in Canada and Kunsthall Extra City in Belgium. (SESSION 2.1.5)

Ruth Herbert is a music psychologist and performer with diverse research interests in the fields of music in everyday life, music, health and wellbeing, music and consciousness (including ASC and Trance), sonic studies and music education. Further research interests include performance psychology, evolutionary psychology and ethology. Publications include an edited volume (with Eric Clarke (University of Oxford) and David Clarke (Newcastle University): *Music and Consciousness 2* (OUP, 2019), and *Everyday Listening: Absorption, Dissociation and Trancing* on the psychology of everyday listening (Ashgate, 2011). Ruth is Senior Lecturer and Director of Graduate Studies at the Department for Music and Audio Technology, University of Kent. (SESSION 4.1.6)

Marit Hiemstra is in the first year of her PhD in the School of Science and Technology at Nottingham Trent University working under the supervision of Dr. Christopher R. Matthews. Her research interests are in the communication of consent, disability sports, the senses, intercorporeality and embodiment. The working title of her research is: 'Communicating Consent in Guide Running'. Prior to her doctoral study, Marit received her MSc in Cultural Anthropology and Development Sociology from Leiden University where she researched guide running in and the sense of inclusion. She is an active participant in guide running and participates in races in guided running teams. Marit conducted multimodal research for which she recorded soundscapes and produced a podcast to explore the multisensority nature of running practices. She also has experience as a lecturer at the Department of Cultural Anthropology and Development Sociology at Leiden University and as a secondary-school teacher in Social and Political studies. She can be contacted at: m.c.j.hiemstra@gmail.com. (SESSION 2.2.1)

Ai Hisano is associate professor at the Graduate School of Interdisciplinary Information Studies at the University of Tokyo. She received a PhD in History from

the Hagley Program in the History of Capitalism, Technology, and Culture at the University of Delaware in 2016. Before joining the University of Tokyo in 2021, she served as a Newcomen Postdoctoral Fellow in Business History at Harvard Business School (2016–2017) and taught at the Graduate School of Economics at Kyoto University (2017–2021). Hisano specializes in the history of the senses, capitalism, and technology, with a particular focus on modern U.S. history. Her first book, *Visualizing Taste: How Business Changed the Look of What You Eat* (Harvard University Press, 2019), won the Hagley Prize in Business History (Business History Conference/Hagley Museum and Library) and the Shimizu Hiroshi Book Award (Japanese Association for American Studies). (SESSION 3.2.3)

Saori Hoshi is an Assistant Professor of Teaching in Japanese at the Department of Asian Studies at the University of British Columbia. She teaches Japanese language and content-based language courses. Her research interests include foreign language learning and acquisition, Japanese pedagogy and pragmatics, and critical content-based language instruction. Her current project focuses on the learner development of L2 interactional competence in instructed contexts. (SESSION 3.4.5)

David Howes is a Professor of Anthropology and Co-Director of the Centre for Sensory Studies at Concordia University, and an Adjunct Professor in the Faculty of Law at McGill University, Montreal. He is a pioneer of the anthropology of the senses and a leading theorist in the interdisciplinary field of sensory studies. He also writes on aesthetics and material culture, and on comparative law, legal pluralism and the theory of cross-cultural jurisprudence. Howes has conducted field research on the social and cultural life of the senses in Papua New Guinea, Northwestern Argentina, and the Southwestern United States. He recently concluded a research project on “Law and the Regulation of the Senses” and is currently directing a project entitled “Explorations in Sensory Design.” Howes’s latest publications include the four-volume *Senses and Sensation: Critical and Primary Sources* compendium (2018), *The Sensory Studies Manifesto: Tracking the Sensorial Revolution in the Arts and Human Sciences* (2022) and *Sensorial Investigations* (which just came out in April). (SESSION 1.1.1, 3.3.2, 3.4.3)

Jenny Huberman is Professor of Anthropology at the University of Missouri-Kansas City. Her research interests are wide-ranging. She has studied street children in India, death in the digital age, the Transhumanist Movement in the United States, and the ideological underpinnings of digital capitalism. Currently, she is enrolled as an academic candidate at the Greater Kansas City Psychoanalytic Institute. She plans to use this training to explore the psychosocial consequences living in contemporary society. (SESSION 2.5.4)

Lizzie Hughes is a PhD student at Birkbeck, University of London. Their ESRC funded work, entitled 'Sensing Surveillance', examines the interface of surveillance, sensory embodiment, and transness from the UK gender-segregated bathroom.

Alongside the PhD, Lizzie is part of a cross-institutional research project that investigates sex, intimacy, and governance in British prisons. Outside of academia, Lizzie runs a LGBTIQ+-only mental health project in London, UK, for LGBTIQ+ people, including LGBTIQ+ asylum seekers and refugees. (SESSION 3.1.3)

Ricardo Huisman: The Amsterdam based sound image artist, soundscape composer Ricardo Huisman aka DJ SENSESCAPE creates inclusive interactive tactile sonic sculpture installations. His woollen sound sculptures produce tangible/audible composed “sensescape” causing an intimate intensified personal multi-sensory hearing experience that reveal associative dimensions, reminiscences, bodily sensations and could give rise to new spaces for imagination and (sense) knowledge. He invites people to become conductors of their own “multi sensorial hearing perspective”, response-able, responsible owners of an inclusive sound habitat; being open for personal experiences, different abilities when sensing soundscapes. (aural diversity) With also empathy for the nonhuman resulting a decentered anthropocentric multi sensorial hearing perspective. Towards a more healthy and (re)balanced sensory ecology for all (non)human. (SESSION 2.2.2)

Kevin Hunt is based in the School of Art and Design at Nottingham Trent University, UK, where he teaches cultural and contextual studies. His background is in film studies and his PhD explored the role of text in American paintings. His research interests relate to culture and the senses, and more recently the work of Michel Serres, with a particular interest in sight and visual impairment in relation to touch and the other senses. Kevin has written book chapters, articles, and reviews for a wide range of publications, including Film Philosophy, Craft Research, The Senses and Society, Afterimage, Journal of American Studies, Eye Magazine and The Conversation. (SESSION 3.2.5).

Clayton Harding, Wilfrid Laurier University (SESSION 2.1.4)

I

Emilie Isch (BA) (she/her) is a first year MA student focusing on smart city technologies/ innovations and initiatives to address homelessness. She will focus her fieldwork in Nelson, British Columbia. (SESSION 3.4.5)

Yoko Iwasaki is an associate professor at Kyoto-saga Art College (Kyoto, Japan), PhD in literature, representative of the research society of taste and smell, and Perfume Art Project, researcher in the French aesthetics, olfactory art, and Kôdô. (SESSION 1.1.4; SESSION 3.4.3)

J

Sarah Jacobs, University of Victoria (SESSION 2.1.1)

Shauna Janssen, PhD, is an interdisciplinary artist, performance designer, educator and researcher. She is Associate Professor of Performance Creation, Department of Theatre at Concordia University, Montréal. In her teaching and research, she specializes in site-specific performance practice, theatre and architecture, and new media dramaturgy. She holds a Concordia University Research Chair in Performative Urbanism, which focuses on expanded scenography as a critical spatial practice for engaging with urban place and change. Her more recent FRQSC funded research focuses on the 'stage' as an intermedial site and scenographic approaches to creating with XR technologies. She has staged, curated, and designed site-responsive performance and installation works in Canada, Chile, Germany, Italy, and New Zealand. Her writing on site-specific art, urban scenography, performance pedagogy and practices have been published in numerous essays and monographs, including with the Journal of Theatre & Performance Design, PARTake: the Journal of Performance as Research, and JAR. (SESSION 2.4.6)

Alice Jarry is an assistant-professor of Design and Computation Arts (Concordia University, Montréal). She holds the Concordia University Research Chair in Critical Practices in Materials and Materiality, is the associate director of the Milieux Institute for Arts, Culture, and Technology, as well as director of Milieux' Speculative Life Biolab. As an artist-researcher, she specializes in site-specific works, sci-art practices, and tangible media. Her research brings concerns about sustainability, aesthetics, and politics to bear critically upon materiality and material production. Her research currently focuses on residual matter, and smart and biomaterials for the built environment. She examines how materiality - engaged in processes of transformation with site, technology, and communities - can provoke the emergence of adaptive forms and resilient relations. Her works have been presented at Centre George Pompidou, Planétarium de Montréal, Vox Centre de l'image Contemporaine, Biennale Nemo, and Leonardo Da Vinci Museum of Science and Technology, among other locations. (SESSION 2.4.6)

Helen Jury is an art psychotherapist and a doctoral researcher in 'Touch and Handling of Materials and Objects in Art Psychotherapy as a Distinctive Therapeutic Medium' at UCL (London) in the department of Genetics, The Psychoanalysis Unit and the Slade School of Art. She is editor with Ali Coles of two books 'Art Therapy in Museums and Galleries' (2020) and Art Psychotherapy as Innovation (2022). She has published various papers internationally, and editorials for IJAT (The International Journal of Art Therapy), where she is an Associate Editor and leads on the Early Career Researcher and New Practitioner prizes. Helen gives talks internationally and lectures at universities and trainings, also running workshops on touch, handling and the role of the senses as an important function in the therapeutic context, alongside

Art Psychotherapy theoretical structures and practice . She is a practising artist, exhibiting regularly as part of her practice. (SESSION 2.4.5)

K

Uday Kanungo, Arizona State University (SESSION 1.1.2)

Annette Kern-Stähler is Chair of Medieval Studies at the University of Bern. She is honorary professor at the University of Kent and has received several international fellowships, among them a Christopher Isherwood fellowship at the Huntington Library and an Andrew Mellon Fellowship at the Harry Ransom Center (UT Austin). She was professeur invitée at the École Normale Supérieure de Lyon in 2010 and academic visitor at Somerville College Oxford 2019/20.

Annette Kern-Stähler has a particular interest in the senses in the Middle Ages. She has been co-principal investigator of several international research projects on the senses, with funding received from the Swiss National Science Foundation and the Royal Society of Edinburgh. She is co-editor of *Literature and the Senses* (Oxford University Press, in press) and of *The Five Senses in Medieval and Early Modern England* (Brill, 2016) and has organized a number of international conferences and workshops on the senses. (SESSION 2.2.4)

Andrew Kettler researches the use of olfactory language in the making of racial, class, and gendered metaphors. Andrew published some of these original findings in *Senses and Society*, the *Journal of American Studies*, in the *Australian Feminist Law Journal*, and in the edited collection *Empire of the Senses*. His monograph, *The Smell of Slavery: Olfactory Racism and the Atlantic World* is published by Cambridge University Press and focuses on the importance of aromatic consciousness in the making of Atlantic era resistance to the olfactory discourses of state, religious, and slave masters. He is currently co-editing the *Routledge History of the Senses*, while researching three new book projects on “Cattle and Capitalism,” “Anti-Accelerationism,” and “A Global History of Sulfur.” (SESSION 1.1.4)

Dorit Kluge, professor at VICTORIA | International University (Berlin, Germany), PhD in Art Sciences and former maître de conférences of Art History in France, research focuses on multisensory aspects in 18th century art history, art criticism, intercultural management, tourism, and cultural marketing. (SESSION 3.4.3)

Csenga Kolozsvari, Concordia University (SESSION 3.4.1)

Erol Koymen, University of Chicago (SESSION 3.3.1)

Grace Kwan is an author and graduate student researching the creative, intellectual, and artistic labour of Asian immigrants in Vancouver, BC. They have a debut poetry chapbook published with Bottlecap Press (2021) and a CNF collection with Life Rattle Press (2020). Their prose and poetry have appeared in The Capilano Review, Plenitude Magazine, and Pinhole Poetry, and among others. (SESSION 2.4.2)

L

Marc Lafrance is the Chair of the Department of Sociology and Anthropology at Concordia University (Montreal, Canada). Drawing on psychoanalytic and phenomenological perspectives, he has published extensively on the psychosocial significance of the skin and how it is bound up with phenomena such as gender, sexuality, race, and ability; body image and body modification; identity and lived experience; and human vulnerability across the life-course. Lafrance is credited with inaugurating the burgeoning subfield of “skin studies” in the double issue of the peer-reviewed journal *Body and Society* entitled “Skin matters: Thinking through the body’s surface.” (SESSION 2.4.5)

Robyn Landau and Kathryn Templar-Lewis: Kinda Studios is a woman-led neuroaesthetics studio. They apply neuroscience research from the labs into immersive experiences to help art, culture and technology work harder for people’s wellbeing. Putting interdisciplinary collaboration first, they partner with leading science labs including Goldsmiths and UCL, immersive artists, and brands including Nike and Audible to reimagine how these sectors intersect for new future-thinking creative models. Their Science-Informed Design approach helps to underpin products, experiences and ideas with cutting-edge science to drive meaningful impact and behaviour change. By working with the science of the brain and body, they provide new ways to experience wellbeing, connection, productivity and engagement. They have led projects with everyone from Marshmallow Laser Feast and The National Gallery to Kia Motors and Bentley to explore how working with the senses in an intentioned way can support daily living. (SESSION 2.1.6)

Donna Langille (MIST) (she/they) is an academic librarian and a first year PhD student at the University of British Columbia, Okanagan (UBCO). Their research focuses on queer histories, feminist immersive technologies, and cultural memories. (SESSION 3.4.5)

Jenni Lauwrens is an Associate Professor in the School of the Arts at the University of Pretoria. Trained as an art historian and art educator, her current research is positioned in the intersection between visual culture studies and sensory studies. Jenni has published widely in South Africa and internationally and edited the cross-disciplinary volume 'Embodiment and the Arts: Views from South Africa' (2022). (SESSION 2.1.5)

Jordan LeBel is professor of marketing of the John Molson School of Business at Concordia University where he teaches The Marketing of Food. Graduate from the Institut de tourisme et d'hôtellerie du Québec, he started his career in foodservice serving notably as restaurant inspector for Distinguished Restaurants of North America and becoming Executive Chef. Jordan taught foodservice management in Norway, in Switzerland and in the United States at Cornell University's famed School of Hotel Administration. He is particularly interested in issues of governance at the intersection of food marketing and public health. Jordan is very involved in the Quebec agri-food sector; he is a member of the standing scientific committee on obesity prevention at the National institute of public health. His expertise and wide perspective make him a sought-after commentator in the media; he has served as regular columnist for a variety of television, radio, and print outlets. (SESSION 4.4.6)

Maxime Le Calvé is an anthropologist of art and science, currently postdoctoral research associate at the Cluster of Excellence "Matters of Activities" (HU Berlin). In his latest ethnographic project, he is exploring haptic creativities and cartographic practices in neurosurgery. Visual ethnographer, he is making use of digital drawing as an investigative device. He is also curating virtual reality experiences, which he frames as collaborative art-science inquiries aiming to stretch the senses of anthropologists and of their publics. He trained in general ethnology in Paris Nanterre and owns a PhD in social anthropology and in theater studies, from EHESS Paris and FU Berlin. He has published on the ethnographic study of atmospheres (Exercices d'ambiances, 2018), on performance art, on music, on Berlin, on brains, and on ethnographic training. He is also the co-curator of the exhibitions Field/Works in Lisbon (2020-2021), Stretching Materialities (Berlin, 2021-2022), and currently the participant exhibition Sketching Brains (Charité, Berlin). (Session 2.1.2; SESSION 2.4.6)

Ben Lee is Postdoctoral Diversity and Innovation Scholar in the Department of Occupational Therapy at the University of New Hampshire. He holds a PhD in Occupational Science from the University of North Carolina at Chapel Hill. Ben is interested in conducting interdisciplinary research on the relationship between sensory experiences and participation in everyday activities among people living with disabilities, such as serious mental illness(es). To do so, Ben works with people living with disabilities to collaboratively develop new instruments and feasibility testing initiatives. He also maintains ongoing research interests in studying lived experiences of schizophrenia across cultures, and Asian/Asian diasporic (e.g., Asian American, Asian Australian) perspectives on occupation. (SESSION 3.1.2)

Marguerite Lenius is a trained theater actor and an art historian whose research focuses on body adornment, figurative imagery, and performance in traditional healing contexts in northeastern Tanzania, particularly among Shambaa communities in the West Usambara Mountains. She holds a Ph.D. in art history from the University of Wisconsin-Madison (UW), where she studied with Henry J. Drewal. In July of 2023, she will begin her appointment as Assistant Professor of the arts of Africa and the

African Diaspora in the Department of the History of Art and Architectural Studies at Middlebury College, Middlebury, Vermont. (SESSION 3.3.3)

Olivia Leonard, Arizona State University (SESSION 1.1.2)

Kristen Lewis (she/her) is a PhD student in Art History at Concordia University (Tiohtià:ke/Montreal) and holds an MA in Philosophy (Concordia) and a BA in Philosophy and Religious Studies (Memorial University). Kristen's current doctoral research examines the concept of non-participation in contemporary art, giving particular attention to how participatory art thematizes and enacts the tensions of this concept. Beyond her formal research, Kristen has published creative work with Montreal collective Interzone, and written exhibition texts for Newfoundland artist run centre Eastern Edge gallery. (SESSION 3.3.5)

Chip Limeburner is a computation arts student at Concordia University with a prior degree in neuroscience from McGill and several years spent as a scenic designer for interactive themed entertainment. Drawing together their backgrounds in cognitive science and creative technology, their research turns on immediate and embodied experience in themed attractions, with particular inquiry into emerging trends of tech integration and the rethinking of established design paradigms these trends necessitate. They've previously presented work at the Themed Experience and Attractions Academic Symposium in Orlando, Florida and are one of the Milieux undergraduate fellows for 2023. (SESSION 4.4.2)

Ally Louks is a third year PhD student in English Literature: Criticism and Culture at the University of Cambridge. She holds a first class degree in English Literature from the University of Exeter and a Master's degree with distinction in Issues in Modern Culture from UCL. Her work is cross-disciplinary, drawing particularly on Critical Theory, Philosophy and Psychology. Her PhD examines the role of olfactory language and perception in the construction of personal and group alterity and attempts to formulate the various underlying logics of persecution involved in ethically significant olfactory encounters. She is particularly interested in forms of sensory disgust and desire, and the potential for transvaluation that affective ambivalence might offer. Ally currently works in the Modern and Contemporary period, drawing primarily from a wide corpus of post-1945 authors and theorists. (SESSION 2.4.3)

Erin Lynch is a Senior Fellow at the Concordia Centre for Sensory Studies. She holds a PhD in Social and Cultural Analysis from Concordia University. Her recently published book - *Locative Tourism Applications: A Sensory Ethnography of the Augmented City* (Routledge, 2023) - explores how cities are using locative media to re-enchant the urban environment by extending the senses of tourists. Her ongoing research explores sensory design through sensory ethnography, and examines the

relationship between embodiment, mediation, and space. (SESSION 2.4.4; SESSION 3.4.4)

Yanjun Lyu is an interactive media designer, artist and researcher. Her research focused on augmenting and mediating the scope of human perception by creating an aesthetic, poetic and enchanted experience and expression by exploring the multiplicity of available interactive media in all its facets—audio, visual, tactile, flavor—to improve human affective expression, to address human aesthetic and emotional needs, and to also develop new forms of technology-aided human social interaction and advance warmer, more emotionally nuanced designs through theoretical, psychological and technological research-based learning. In her research, she aspires to implement and to further our current knowledge about social computing, narrative space within sensor networks, wearable computing technologies, mixed research methods, and related synthesis fields of media, art, and engineering. (SESSION 2.5.3)

M

Sarah MacLean is a PhD student in the School of Journalism and Communication at Carleton University. She holds a Bachelor of Social Science and a Master of Arts in Criminology from the University of Ottawa. Her SSHRC-funded thesis, *The Role of Gender-Related Constructs in the Tolerance of Dating Violence: A Multivariate Analysis*, explored the relationship between constructs such as rape myth acceptance and student attitudes towards physical, sexual, and psychological dating violence. Funded by a Joseph-Armand Bombardier Canada Graduate Scholarship, Sarah's current research lies at the intersection of feminist embodiment, affect studies, and sensory geography. (SESSION 2.5.1)

Lauryn Mannigel is an artist-researcher producing experimental new media works that have relational and performative qualities. Driven by a diverse set of manifestations exploring and critiquing social and cultural inequalities, her interdisciplinary process merges ideas from the disciplines of art, the humanities, the natural sciences and the social sciences. Since 2016 Mannigel has been creating works under her series entitled *The Aesthetic and Political Potential of Body Scents*. This body of work creates experiential and discursive social spaces that critically examine the perception of people's smell in relation to othering in society and science. It aims to contribute to diversifying, democratizing and decolonizing perception and knowledge production of the way we think about, embody and express, or communicate our experience of another's body scent. Mannigel has exhibited at Mediamatic (NL, 2016), Kunsthalle Kiel (DE, 2019), Wageningen

University (NL, 2018), AdaX (CA, 2019), VIVA Art Action (CA, 2019) and Goethe Institute Max Mueller Bhavan (IN, 2019). (SESSION 3.4.6; SESSION 2.4.1)

Florencia Marchetti, Magdalena Olszanowski, Katja Philipp, Celia Vara: We are part of a feminist writing group originally formed to support research-creation doctoral theses at Milieux (Concordia U.). Our work mobilizes collective writing techniques that help ideas flow between body and page, experience and analytics. Florencia Marchetti (Ph.D. Candidate, Humanities, Concordia) is a multimodal researcher, dialogic facilitator and documentarian. Her doctoral thesis investigates the resonances of violent pasts in everyday lives through atmospheric lenses. Magdalena Olszanowski (Ph.D. Communication Studies, Concordia, 2020) is a Polish-born artist, writer, and professor in Montreal. Her work explores early web feminist practices, censorship, and contemporary art. Katja Philipp (Ph.D. Candidate, Communication Studies, UdeM) is an artist, designer, researcher and writer inspired by mindfulness practices. She explores creative collectivity. Celia Vara (Ph.D. Communication Studies, Concordia, 2019) is a postdoctoral fellow at McGill University. She is a psychologist, professor and artist. She explores corporeality and kinesthesia from a feminist approach. (SESSION 3.1.5)

Angelo Martingo | PhD (U. of Sheffield), Master of Music in performance (U. Reading), Diplome Supérieur D'Enseignement (École Normale de Musique de Paris). Angelo Martingo is Associate Professor at University of Minho (Portugal), lectures Sociology of Music, Cultural Policy and Performance Studies Research at the University of Minho, is a member of Centro de Estudos Humanísticos da Universidade do Minho (CEHUM) and maintains an intense artistic and scientific activity in the organisation, co-ordination or scientific consultancy of music studies meetings. His research interests are focused on the sociology and aesthetics of music performance and communication, having published, as author, editor or co-editor *Contextos da Modernidade – Um Inquérito a Compositores Portugueses* [Contexts of Modernity – A survey to Portuguese composers] (Atelier de Composição, 2011) and, more recently, *Razão, Cognição e Expressão nas Práticas Musicais* [Reason, Cognition and Expression in Music Practices] (Humus, 2018), *Musica Instrumentalis* (Humus, 2019) and *Musica Humana* (Humus, 2020). (SESSION 4.1.6)

Dana El Masri (BA Communications, Concordia University Alumnus, Grasse Institute of Perfumery) is a trained perfumer, interdisciplinary artist, lecturer and storyteller whose unique perception is inspired by the scents and sounds of our current landscape as well as her deeply rooted Egyptian-Lebanese cultures and global life experience. She is the owner & creator of Jazmin Saraï, an artisan line of small-batch, unisex perfumes and scented products handmade in Montreal, Canada, since 2014. As well as, *One the Nose*, a podcast with conversations & musings on all things scent related. Dana bridges different cultures and media to create multi-sensory and immersive experiences. Focusing on the importance of our sense of smell in social interaction, cultural belonging, and how scents make us feel. Her ultimate goal is to swap the euro-centric lens of perfumery with a multi-faceted, multicultural, flourishing universe of narratives. With residences at the Institute for Art & Olfaction, Arab

American National Museum and several exhibited olfactory and cross-modal works in galleries in Amsterdam, Marrakech, Montreal, New York, and Toronto, Dana continues to explore the "in-between" and hopes to continue to bridge scent and other mediums, with more people experiencing these connections in person. Most recently, she has exhibited olfactory works at the Denver Art Museum, as part of *Near East to Far West: Fictions of French Orientalism and American Colonialism*. She has been an AO Awards judge (2017, 2018, 2020, 2022, 2023) and is currently an IAO board member. (SESSION 1.1.5)

Nuri McBride is the perfumer and proprietor of Atropos Parfums. She is the current Program Curator for the Scent & Society lecture series at the Institute for Art and Olfaction. She co-edits the journal, *Alabastron* with Saskia Wilson-Brown. Before transitioning to fragrance, Nuri worked in refugee resettlement and as an asylum special investigator for cases involving state-sponsored torture. She holds BAs in International Studies and Political Science from the University of South Florida, an M.Sc in Environmental Studies from the Albert Katz School at Ben Gurion University and an LL.M. in International Law from Stetson University. From 2014-2018 Nuri was a research fellow at the Minerva Center for the Rule of Law under Extreme Conditions at the University of Haifa. (SESSION 1.1.5)

Deana McDonagh, Professor of Industrial Design and Director of the (dis)Ability Design Studio at the Beckman Institute for Advanced Science and Technology, University of Illinois Urbana Champaign. As an Empathic Design Research Strategist she focuses on enhancing quality of life for all through more intuitive and meaningful products, leading to emotional sustainability. She concentrates on the emotional user-product relationships and how empathy can bring the designer closer to users' authentic needs, ensuring both functional and emotional needs are met by products. (SESSION 2.1.5)

Fiona P. McDonald is an Assistant Professor of Visual Anthropology at the University of British Columbia, Okanagan based on the unceded and ancestral territory of the Syilx Okanagan people. She is the founder and Director of the Collaborative + Experimental Ethnography Lab (www.ce2lab.org). Concerned with the future of scholarly communication, she is the former co-editor of *Visual Anthropology Review* and is the current Director of the Institute for Community Engaged Research (ICER) Press (www.icerpress.ca), an open access press focused on social justice and creating equity in publishing community voices. Her research on woollen blankets in Indigenous regalia, contemporary art, and craft is currently being worked into a monograph. And her broader research focuses on sensory ethnography and research-creation to approach current issues related to climate justice. (SESSION 3.3.4; SESSION 3.4.5)

Jaqueline McLeod Rogers (Ph.D.) is Professor and Chair of the Department of Rhetoric, Writing, and Communication at the University of Winnipeg in Manitoba. She is currently finishing *McLuhan and Crises at Mid-Century* (for Peter Lang) and has

recently published McLuhan's Techno-Sensorium City: Coming to our Senses in a Programmed Environment (Lexington 2020). From the Media Ecology Association, McLuhan's Techno Sensorium City was awarded The Lewis Mumford Award (2021); the article "Susanne Langer, Marshall McLuhan and Media Ecology: Feminist Principles in Humanist Projects" received The Walter Benjamin Award for Outstanding Article (2022). She has published two recent pieces in Conversation Canada (one linking McLuhan to current environmental issues, "Why We Must Embrace Geoengineering) and co-edited Parenting/Internet/Kids: Domesticating Technologies (Demeter Press 2022). She teaches courses about place, professional style, non-fiction writing, and scholarly writing. She is currently co-writing a textbook about academic writing practices (for Broadview Press). (SESSION 4.2.2)

Fidel A. Meraz is Senior Lecturer of Architecture in the School of Architecture and Environment. Fidel has led the planning, validation and pedagogical direction of architectural programmes, performed as external examiner of these disciplines in India and the UK, and as link tutor between UWE and its partner City School of Architecture in Sri Lanka. He is currently Programme Leader of the Master in Architecture and is moving forward a critical agenda for a pedagogy that empowers students to become agents of their own progress and their communities. His interdisciplinary research focuses on philosophical approaches, mainly through phenomenology, to spatiality, temporality and the architectural place, as well as collective memory, heritage conservation, cultural identity and perceptions of wellbeing. He has edited publications and published articles in journals and conferences at international level. He is peer reviewer and member of editorial committees for several journals and publications in the UK and abroad. (SESSION 2.1.4)

Elizabeth (Liz) Miller is a documentary maker and professor who uses collaboration and interactivity as a way to connect personal stories to larger social concerns. Her recent documentary projects wastescapes.com, swampscapes.org, theshorelineproject.org are part of her ongoing commitment to foster environmental justice and engaged, place-based and sensorial pedagogies. Liz is a Full Professor in Communications Studies and is the co-director of the Loyola Sustainability Research Center at Concordia University in Montreal. (SESSION 2.2.6)

Ahmadreza Mohammadpouryazdi received his bachelor's in psychology and master's degree training in clinical psychology at the Iran University of Medical Sciences. He earned a second BA in psychoanalytic psychotherapy from the Sigmund Freud University, where he later completed his Ph.D. in psychotherapy science. Additionally, he has started a doctoral program in Social and Cultural Analysis at Concordia University in Montreal. His research interests are at the intersection of psychoanalysis and social anthropology, on issues such as ideology, superego formation, trauma resulting from immigration and asylum, collective trauma, and eco-psychoanalysis. His published papers address issues of trauma, his lived

experience of immigration, the skin ego, and the psychoanalytic analysis of conspiracy theories in the era of COVID. He has twenty years clinical experience focused on trauma phenomena. In addition, he is a fellow at Parkmore Institute. (SESSION 2.4.5)

Gary Moody is an anthropology PhD candidate at the University of Queensland, Australia. His ethnography explores the experiential dynamics of how Spiritualist spirit mediums and healers cultivate sensory techniques to perceive and work with spirits for healing. Through training in these techniques himself, he hopes to provide insight into how an interplay of altered states of consciousness and sophisticated sensory practices can inform mental health practices. Gary focuses on development in the artistic dimensions of spirit communication, namely Spirit Art and spirit inspired music. He uses artistic creations as experiential ethnographic techniques, to provide insight in the cultural worlds he studies. An aspect of his research documents how sound healers inspired and recruited him to provide Monochord (a stringed meditative instrument) sound healing in a hospital mental health unit. From this, Gary created a sound healing album, *Soar (A Monochord Sound Journey)*, with participants as an experiential ethnographic and healing endeavor. (SESSION 2.2.2)

Nate Morehouse studies the traits that males and females use to interact over reproduction, with a particular emphasis on color traits and the eyes that perceive them. His research group at the University of Cincinnati studies sexual signaling, sexual selection and visual ecology in butterflies and jumping spiders. He also serves as the founding director for the Institute for Research in Sensing (IRiS), an interdisciplinary research institute focused on integrating diverse perspectives in the pursuit of new insights into sensing, perception, and sensor technology development. (SESSION 2.4.3)

Cristina Moretti is an assistant professor of Anthropology at Simon Fraser University, and a co-founder and co-curator of the Centre for Imaginative Ethnography. Her work in sensory anthropology includes memory and multimodality, the materiality of bureaucracy, walking methodologies, and the sensorial dimension of water infrastructures in Vancouver. In Italy and in Canada she researches urban changes and how sensory anthropology can attend to different ways of knowing in place and help rethink some of the paradoxes and debates that animate city transformations. Cristina's current work on embodied bureaucratic practices is part of a SSHRC-funded project on school bureaucracy in BC. (SESSION 2.5.5)

Emily Kathryn Morgan (co-author of this presentation) is Associate Professor of Art History at Iowa State University (US). She is the author of *Street Life in London: Context and Commentary* (MuseumsEtc. 2014), and she has published articles in *Art Journal*, *History of Photography*, and *Food and History*, among others. She received her M.A. and Ph.D. in History and Theory of Art from the University of Arizona. Her

current book project, *Imaging Animal Industry*, considers visual cultures of industrial-scale slaughter and meat production. (SESSION 2.2.3)

Nina Morris is a Senior Lecturer in Human Geography at the University of Edinburgh. She has published on camping, darkness, sensory pedagogy, naturism, community gardens, site-specific art, and research ethics. She is currently investigating the practice of camping at home during the COVID-19 pandemic and using creative methods to investigate the impact of diagnosis on the social welfare of young women with Adolescent Idiopathic Scoliosis. (SESSION 2.4.4)

N

Akira Nakagawa is a certified board psychiatrist, general practitioner, and professor at Kyoto college of nursing; director, narrative communication institute (Kyoto, Japan) (SESSION 1.1.4)

Silvia Neretti is a Fulbright fellow, a social designer, and currently a doctoral candidate in The Design School at Arizona State University. She owns a bachelor's degree in Industrial Design from the Free University of Bolzano (Italy) and a master's degree in Social Design from the Design Academy Eindhoven (Netherlands). Her research situates in the field of Design for Mental Health, it is grounded in new materialism, and adopts speculative and participatory approaches. Her research focuses on developing material ways for relational change, artistic and activist recovery practices, and uses design to distribute healing in everyday life and critically reassemble the norm. (SESSION 4.2.5)

Sara Nikolić is a doctoral student at the Department of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade. As part of her thesis, she tackles cultures and modalities of urban dwelling, as well as post-transition relationships towards urban commons and self-management in the New Belgrade blocks. Her main research interest lay in the area of urban ethnography/anthropology and self-managed social practices while she explores those by relying on critical and sensory ethnographic techniques. (SESSION 4.1.5)

Leona Nikolic, Concordia University. (SESSION 3.2.1)

Richard G. Newhauser (PhD University of Pennsylvania), Professor of English and Medieval Studies at Arizona State University, is a recipient of a Guggenheim Fellowship and is a life member of Clare Hall, Cambridge University. His major areas of research are focused on Middle English literature, especially the works of the Gawain-Poet and Chaucer, sensology (sensory studies) and sensory history, and intellectual history, in particular the moral tradition in medieval thought. He has directed two NEH Summer Seminars at Darwin College, Cambridge on "The Seven

Deadly Sins as Cultural Constructions in the Middle Ages.” He is the editor-in-chief of The Chaucer Encyclopedia (4 vols. Wiley Blackwell, forthcoming), has edited *A Cultural History of the Senses in the Middle Ages* (Bloomsbury, 2014), and has published recent essays on sensory studies in *postmedieval*, *The Senses & Society*, *The Review of English Studies*, and in a number of essay collections. (SESSION 1.1.2)

O

Paul O'Connor is a qualitative sociologist interested in religion, urban cultures and ethnicity. Originally from the UK, he has lived and taught in Hong Kong and Prague. He is currently a Lecturer at Exeter University in the Sociology, Philosophy and Anthropology Department and holds a position as Adjunct Assistant Professor in Sociology at Lingnan University. He obtained his PhD from the University of Queensland in Sociology, studying Muslim Youth in Hong Kong and has subsequently published two books on the sociology of religion, and numerous research articles on ethnicity, social theory, sport, and religion. In 2019, he published the book "Skateboarding and Religion" at Palgrave and more recently, "Skateboarding as Discordant: A Rhythmanalysis of Disaster Leisure" (2022) with Brian Glenney and "Skateboarding in the Anthropocene: Grey spaces of polluted leisure" with Brian Glenney, Indigo Willing and Clifton Evers (2022), both at Taylor & Francis online. At last, he is a veteran skateboarder and performs research on skateboarding culture. (SESSION 4.4.4)

Carlos Olaya-Díaz is a lawyer with a master's degree in Constitucional Law, from the National University of Colombia, and a current student of the PhD on Cultural and Social Analysis at Concordia University. He has worked as a researcher, adviser, and technical support for environmental and human rights NGOs, and for grassroot peasant organizations in Colombia. He was a lecturer on legal research at the National University of Colombia. Carlos has researched and published recently on the connections between the beef supply chain and amazon deforestation in Colombia and environmental governance in practice. His PhD thesis project is about the reproduction of monocrop rice systems in his hometown. (SESSION 4.2.5)

Joel Ong (PhD, MSc.Bioart) is a media artist whose works connect scientific and artistic approaches to the environment. His recent works explore the visibility and audibility of ambient phenomena with a particular focus on the wind and the atmospheric microbiome. His individual and collaborative artistic works have been shown at festivals and galleries internationally such as the Currents New Media Festival, Nuit Blanche Toronto, ISEA, the Seattle Art Museum, the Gregg Museum of Art and Design, the Penny Stamps Gallery and the Ontario Science Centre. Joel is

an alumni of SymbioticA, the Centre of Excellence in Biological Arts in Perth, Western Australia, and holds a PhD from DXARTS at the University of Washington. He was a recipient of the Petro-Canada Young Innovators Award in 2020 and was an artist with the Biofrictions Creative Europe transdisciplinary research project. He is Associate Professor in Computational Arts and Director of Sensorium: The Centre for Digital Arts and Technology at York University. (SESSION 3.4.1)

P

Eleni-Ira Panourgia, PhD, is a sound and visual artist, and researcher. Eleni-Ira is currently a Postdoctoral Research Fellow at Filmuniversität Babelsberg KONRAD WOLF. She completed a PhD in Art at the University of Edinburgh as a Scholar of the Onassis Foundation. Her work focuses on the development of new forms of expression and creative methods that combine sound, objects, spaces and environments. She explores the potential of such complex morphologies within artistic, design, social and ecological processes. Eleni-Ira's artistic work has been presented internationally in museums, galleries and festivals such as Gaudeamus Muziekweek, Espacios Resonantes, La Hora Acusmática, Riverside Museum, The Royal Scottish Academy of Art and Architecture and Talbot Rice Gallery among others, and radio shows including dublab radio, Connex Radio Orange 94.0, framework radio Resonance FM. Eleni-Ira is co-founder and managing editor of Airea: Arts and Interdisciplinary Research journal. (SESSION 1.1.6)

David Parisi's research investigates the past, present, and future of touching with digital technologies. His book *Archaeologies of Touch: Interfacing with Haptics from Electricity to Computing* (University of Minnesota Press, 2018) explores the technological transformations of touch necessary for the invention of touch-based computer interfaces. Opening with an examination of touch's role in apprehending the mysteries of eighteenth century electrical machines and closing with an analysis of new computing technologies that digitally synthesize haptic sensations, *Archaeologies of Touch* traces the development of a technoscientific haptics across four centuries. He is an editor at *ROMchip: A Journal of Game Histories* and co-edited the Haptic Media Studies issue of *New Media & Society* (SESSION 4.1.1, 4.2.1 and 4.4.1)

Melissa Park MA OT, PhD is an Associate Professor at the School of Physical & Occupational Therapy, Faculty of Medicine & Health Sciences at McGill University and an affiliated researcher with the Culture and Mental Health Research Unit, Division of Social and Transcultural Psychiatry at McGill University, the Lady Davis Institute at the Jewish General Hospital and the Centre of Interdisciplinary Research in Rehabilitation. Her research program, funded by PHAC, SSHRC and CIHR, focuses on bodily-sensing aesthetics, connectivity, ethics and neurodiversity in the

context of transformative processes, using participatory and mixed methods ethnography guided by a critical-narrative phenomenological framework.

Mark Paterson is Associate Professor in the Department of Sociology at the University of Pittsburgh. He has an interest in the sociology of the body and the senses, especially as they relate to technology. Along with articles published in humanities and social science journals, he is author of the books *The Senses of Touch: Haptics, Affects and Technologies* (Routledge, 2007), *Seeing with the Hands: Blindness, Vision and Touch After Descartes* (Edinburgh University Press, 2016), *Consumption and Everyday Life* (Routledge 2006; Second Edition 2017), and co-editor of *Touching Place, Spacing Touch* (Routledge, 2012). His most recent book is *How We Became Sensorimotor: Movement, Measurement, Sensation* with University of Minnesota Press (2021). His current research project is concerned with the role of embodiment in the histories of human-robot interactions. (SESSION 4.1.1; 4.2.1; SESSION 4.4.1)

Andrea Pavoni is assistant research professor at DINAMIA'CET, ISCTE-IUL (Lisbon, Portugal). His research explores the relation between materiality, normativity and aesthetics in the urban context. He is a fellow at the Westminster Law and Theory Lab, co-editor of the Law and the Senses Series (University of Westminster Press), and associate editor at the journal *Lo Squaderno*, Explorations in Space and Society. His book, *Controlling Urban Events. Law, Ethics and the Material*, is out with Routledge. (SESSION 4.2.4)

Claire Pelgrims is an MSCA-IF Postdoctoral Research Fellow in Urbanism at the Université Gustave Eiffel, France. Her PhD thesis (ULB 2020) analyses imaginaries of fast and slow mobilities in the evolution of Brussels mobility infrastructure since the middle of the 20th c. Her postdoctoral research focuses on expanded understanding of mobility infrastructure in relation to gender, aestheticism and functionality. She is working on gender and bicycling aesthetics, comparing gender construction processes across cycling practices, equipment and infrastructure in France and Switzerland (SENCyclo). (SESSION 3.4.2)

Pierre Peraldi-Mittelette: Doctor in ethnology, I followed a course of anthropology associated with linguistics. Specialised in the study of Tuareg populations in exile, which I defended in 2019. The original ethnography carried out since 2011 gave me the opportunity both to confront myself with a field that is spread out on France, Belgium, Italy and Switzerland, as well as with Diaspora Studies, which is necessary for the survey carried out among members of the Tuareg diaspora. What I have tried to demonstrate so far, in an interactionist analysis between Tuaregs in exile and interlocutors from European host countries, is the communication of the self and the processes involved in talking about the self - on an individual and collective scale - in exile. At present, I am working on ambient, perceptual and sensory studies of the feelings expressed by the Tuareg at events they organise in Europe, in order to

understand in more detail the ways in which the feeling of exile is shared. (SESSION 2.2.2)

Sarah Pollman is a PhD student in the Communication Studies Department at Concordia University, and holds an MFA from Tufts University and a BFA from the School of the Museum of Fine Arts, Boston @ Tufts University. Their published works include a book, *The Distances Between Us*, published by Trëma Forlag, and articles in *Art New England* and *Big, Red & Shiny*. Their work has been supported by grants and fellowships from Assets for Artists / Massachusetts Museum of Contemporary Art, Creative Capital / Warhol Foundation Arts Writers Grant Program, and Emerson College. They are currently a researcher in the Archive/Counter-Archive network and a member of the Centre for Sensory Studies. Prior to beginning their PhD, Sarah lectured in art history, the humanities and the visual arts at Tufts University, Emerson College, Montserrat College of Art and New England College, and presented at conferences in the US and Canada. (SESSION 3.3.3)

Madelyn Prevost (she/her) is a doctoral candidate in Anthropology at Simon Fraser University, on the unceded territories of the Coast Salish, Squamish, Musqueam, Kwikwetlem, Tsleil-Waututh, Katzie, Kwantlen, and Qayqayt Nations. She is currently conducting fieldwork for her dissertation research on the labours of artisanal making, placemaking, and ethical becoming among fibre artisans on the Sunshine Coast of British Columbia. As an artist-anthropologist, her art practice is an integral part of her methodological approach and process of thinking and writing. (SESSION 3.2.2)

R

Margot Racat holds a PhD in Marketing from University of Lyon and is Associate Professor at IDRAC Business School (France). Her research focuses mainly on issues related to sensory influence on information processing in marketing contexts (e.g., mediated environments, customer experience) and management (e.g., entrepreneurial decision making in extreme contexts). She particularly gives interest to computer-mediated and virtual environments for consumption and knowledge transfer. She publishes her work as articles and books (*Knowledge Management and Research Practice*, *Journal of Services Marketing*, *Technological Forecasting and Social Change*, *Management International*, *Journal of Interactive Marketing*, *French Management Review*, *French Marketing Journal*, *Palgrave MacMillan*, ...). (SESSION 2.5.6)

Martha Radice is a social anthropologist whose work focuses on the social, spatial, and cultural dynamics of cities. Her current ethnographic research, a contribution to the anthropology of joy, explores the practices of new-wave carnival in New Orleans, Louisiana, especially as they relate to sociability, material culture, urban space, and

the politics of race. Like her previous research projects on public art in Canadian cities and everyday cosmopolitanism in Montréal, it is funded by the Social Sciences and Humanities Research Council of Canada. Dr Radice is Associate Professor in the Department of Sociology and Social Anthropology at Dalhousie University, Halifax, Nova Scotia, and a past president of the Canadian Anthropology Society. (SESSION 3.4.4)

Manon Raffard is a PhD candidate at the University of Burgundy (Dijon, France). Her dissertation focuses on the interactions between olfaction and the production of knowledge in French culture and literature between 1857 and 1914. Although primarily working within literary studies, she also touches on the cultural history of perfume, aromatic practices, and fragrance materials. Since November 2022, she is the editor-in-chief of the scientific journal *Éclats* (<https://preo.u-bourgogne.fr/eclats/>), recently indexed in the Directory of Open Access Journals (DOAJ). (SESSION 1.1.5)

Jasmijn Rana is assistant professor at the Institute of Cultural Anthropology and Development Sociology at Leiden University. Her research is characterised by a critical look at the contemporary society in which discussions on gender, race-ethnicity, embodiment and movement take centre stage. She has published on women-only kickboxing, running, diversity in cultural heritage and decolonizing anthropology. She is the author of *Punching Back: Gender, Religion and Belonging in Women Only Kickboxing* (Berghahn Books 2022). (SESSION 2.1.1)

Tristan Rebe, Arizona State University (SESSION 1.1.2)

Jean-François Richer: Doctor in French literature from the universities of Montreal and Paris 8, former resident at the École Normale Supérieure in Lyon, Jean-François Richer was Visiting Assistant Professor at Loyola College in Baltimore, Maryland, before joining the Department of French, Italian and Spanish at the University of Calgary in 2007. After having worked on the narrative functions of domestic spaces in the 19th century French novels, Jean-François Richer's now focuses his research on the scenography of the senses in narrative prose, more precisely on the role of sounds in Balzac's *Human Comedy*. He is the author of several articles on Balzac published in Canada, France, Germany and England, and the author of a monograph titled *Les Boudoirs dans l'oeuvre d'Honoré de Balzac: surveiller, mentir, désirer, mourir* (Éditions Nota Bene, "Dix-Neuvième siècle", 2012). (SESSION 2.5.2)

Judith Römhild-Raviart is a PhD student at the University of Brighton (UK) and freelance lecturer at the University of Applied Sciences in Bremen (Germany). Her research interests concentrate on the ethics of sustainability, sustainable consumption, and the influence of online communities on pro-environmental and just decision-making in cruise tourism and beyond. Her PhD combines methods of netnography and image elicitation with arts-based approaches to understand how cruise tourists reflect on and negotiate the sustainability of their holiday. Judith has over ten years' experience as a tourism lecturer, teaching undergraduate and

postgraduate courses, online and offline, in the fields of tourism marketing and international tourism management. She has recently been appointed as social media editor for the Journal of Sustainable Tourism. (SESSION 2.4.2)

Emilio Ruiz-Alanis: I have BSc in Neuroscience (with honors), awarded by the School of Medicine of the National Autonomous University of Mexico (UNAM). My main research interests are neuroscience of language, educational neuroscience, and linguistics. Currently, I am a student of the MSc in Neurobiology at UNAM's School of Psychology, working on a project about the neurobiological basis of double entendre comprehension. Besides, I studied the Basic Diploma in Teaching Spanish as a Foreign Language, as well as the Diploma in Teaching French as a Foreign Language, both at UNAM. Given the above, I possess experience in language teaching, and I currently work as French counselor at the Self-Access Center (Mediateca) of the National School of Languages, Linguistics and Translation (ENALLT-UNAM). In addition, I am interested in Science Communication, and I have experience in Neuroscience Communication aimed at language teachers. (SESSION 4.2.5)

Catherine Russell is Distinguished University Professor of Film Studies at Concordia University. She is the author of five books, including *Experimental Ethnography: The Work of Film in the Age of Video* (Duke, 1999), and *Archiveology: Walter Benjamin and Archival Film Practices* (Duke, 2018), two books on Japanese cinema, and *Narrative Mortality* (Minnesota, 1990). Her articles on documentary cinema, Japanese cinema, and experimental film have appeared in numerous journals, collections, readers, and anthologies. Her book, *The Cinema of Barbara Stanwyck: 26 Short Essays on a Working Star*, is forthcoming from University of Illinois Press. (SESSION 2.5.5)

S

Sarah Saddler is an Assistant Professor of Theater at Baruch College, City University of New York. Her research explores the role of theater and performance in global management praxis, with a focus on the use of theatrical techniques in business training settings throughout India and South Africa, where she conducts ethnographic research with corporations, management consultancies, and arts artists and activists. Sarah has held Andrew W. Mellon Postdoctoral Fellowships at the American University of Beirut and the University of the Western Cape, and she is on the leadership team of the "Performance and Business" Research Working Group at the University of Calgary. Sarah's writing can be found in outlets including *The Journal of Applied Theatre and Performance*, *TDR/The Drama Review*, and *Performance Research*, and her book-in-progress, *Performing Corporate Bodies*, offers a critical performance ethnography of how corporate theatre contributes to the making of management subjectivities in late capitalism. (SESSION 3.2.3)

Chris Salter, Zurich University of the Arts (SESSION 4.1.1)

Rajbir Samal is a Senior Research Fellow at the Department of Humanities and Social Sciences, IIT Roorkee, India. His areas of research interest comprise Critical Sensory Studies, Gender Studies and Indian Writing in English. Presently, he is actively engaged in understanding the complex workings of the Indian caste system through sensorial approaches. (SESSION 4.1.5)

Lisa Sandlos, Eleni-Ira Panourgia, and Rennie Tang: As an interdisciplinary collaboration between landscape designer Rennie Tang (Los Angeles), sound artist Dr. Eleni-Ira Panourgia (Berlin), and somatic educator and dance choreographer Dr. Lisa Sandlos (Toronto), Sonic Kinesthetic Forest is a project that encompasses research, teaching, experiential workshops, and artistic production. Through methods derived from our respective disciplines, Sonic Kinesthetic Forest highlights the potential for human beings to be in symbiotic community with trees and forests. We have presented our work at numerous academic and professional conferences and conducted workshops internationally at educational institutions including Cal Poly Pomona, York University, the University of Porto, Dartington College of Arts, and the University of Regina. Recently, we have expanded our educational reach through the co-creation of an original forest landscape performance with the Guelph Youth Dance Company in Ontario, Canada. (SESSION 1.1.6)

John Santomieri is a plant-based artist and horticulturist practicing between the Hudson Valley and Buffalo, NY. His work integrates horticulture, new media installation work and Bioart in a research-led practice to cross fields of theory and develop effective counter-visualities of human and plant-based ecologies. Currently a student in the Integrated Electronic Arts Ph.D. program at Rensselaer Polytechnic Institute, his focus is the development of sensory-based situated technologies in landscape to advance questions of reciprocity in ecological (and human) wellness, and explore conditions of materiality in light and sound. John is informed by his work in the field of professional horticulture and public gardening, architecture, and his study of urban sociology at Tulane University, and the University at Buffalo where he received his B.A. and MFA, and SUNY Niagara where he received his degree in horticulture. (SESSION 4.2.4)

Alexandre Saunier is an interdisciplinary artist and researcher who creates installations and performances that bring together light, sound, video, autonomous systems, and sensory perception. His academic research is concerned with contemporary artistic practices at the intersection of lighting design, media arts, cybernetics, and complex systems theory. Alexandre holds research-creation PhD from Concordia University, a master degree in sound design from ENS Louis Lumière (Paris), and an undergrad in mathematics and physics. He participated in research in robotic design and interactive lighting at ENS Arts Décoratifs (Paris). His artistic work and academic research have been presented and published in various international

venues such as Mutek, Elektra, Festival de la Imagen, Media Art History, Ars Electronica, ISEA, Impakt Festival, MuffatHalle, Llum BCN, and Nuit Blanche de Toronto. (SESSION 4.1.6)

Melanie Schnidrig holds an interdisciplinary BFA from the University of the Fraser Valley, Abbotsford B.C and an MA in Contemporary Art Histories from OCAD University, Toronto ON. Her research interests include multiculturalism in Canada and the sensory dimensions of multisensorial art installations. She is currently enrolled in the PhD in Humanities program at Concordia University, Montreal QC. (SESSION 3.3.5)

Sachi Sekimoto, PhD. is Professor and Chair in the Department of Communication Studies at Minnesota State University, Mankato. As a native of Tokyo, Japan, who resides in the U.S., her scholarship is inspired by the experiences of traversing and adapting to multiple sensory and cultural paradigms. Her scholarly interests include phenomenological and sensory experiences of culture, identity, and embodiment. She has written various articles and book chapters on issues related to the embodied politics of transnational identity, phenomenology of racialized and gendered embodiment, and intercultural communication in global contexts. She is a co-author of *Race and the Senses: The Felt Politics of Racial Embodiment* (Routledge, 2020) and *Globalizing Intercultural Communication: A Reader* (Sage, 2016). (SESSION 3.1.3)

Ekaterina Shamova is currently finishing her PhD at the LACTH laboratory of the School for Architecture and Landscape Architecture (Lille, France). Her research is focused on the artistic projects of collective walks and the experience that underlies them from both individual and collective points of view. Since 2017 she teaches research methodology for 3rd year students in architecture and is also guest lecturer in Landscape Architecture Master's degree. Publications: "Marcher ensemble : expérience dans le paysage, de la spatialité à l'expérience commune", *Projets de paysage* №19, 2018 ; "Walking together : towards a common mouvement", *Experiential Walks for Urban Design. Revealing, Representing, and Activating the Sensory Environment*, Piga, B., Siret, D., et Thibaud, J.-P. (eds.), 2021 ; "Ralentir avec les autres. Au sujet de l'expérience du projet "Slow Walk" d'Anne Teresa de Keersmaecker", *Carnets du paysage* №39, 2021 ; "Les hypothèses à l'épreuve du cheminement", *Projets de paysage* №25, 2021. (SESSION 2.5.1)

Geneviève Sicotte is Full Professor in the Department of Études françaises. In the wake of her research about the meal in the French realist novel, she published *"Le festin lu"* (1999 and 2008) and various articles about 19th century literature. Her current work focuses on food representations in Quebec's culture and literature. She co-edited dossiers in journals: "Cuisines en situation minoritaire" (Cuizine, 2019) and "Raconter l'aliment" (Captures, 2016). She co-organized the exhibition *What is Food?*

(2018) (<https://www.whatisfoodexhibit.com/>), addressing food security, sustainability and access for vulnerable groups or individuals. She develops her work in research-creation and published *Signes de vie / Vital Signs* (2020) (<https://www.signesdevie-vitalsigns.com/>), a work of digital literature about the sensory and affective resonances of food. Sicotte is regularly interviewed in the media about food and culture. (SESSION 2.5.3)

Alexandra Skedzuhn-Safir is a research assistant at the Chair of Architectural Conservation at BTU Cottbus-Senftenberg/Germany. She studied the conservation of stone and ceramics at the Istituto per l'Arte e il Restauro in Florence, and worked on conservation projects there for several years. She received her Bachelor's degree in the conservation of architectural surfaces at the HAWK in Hildesheim, and her MA in World Heritage Studies at the BTU. Her PhD focused on the topography of prostitution in 19th century Florence and the cultural significance of historic brothels. Her interests in research and teaching are marginalisation in heritage discourse, the inherent conflict between conservation of historic fabric and value preservation, and the interpretation of heritage. In her post-doctoral project, she researches odours and their relevance for architectural heritage and conservation. (SESSION 4.1.4)

Abi Smith is a PhD candidate in the Department of Geography at the University of Cambridge. Her main research interests are rooted in issues of multi-sensory experience, design, and governance, along with related interdisciplinary questions surrounding access to justice. Her previous MPhil and Undergraduate work centred around sensory geographies and sensori-legal studies, focusing on olfactory and sonic encounters within the legal worlds of waste governance, and with the automated vocal soundscapes of the London Underground, respectively. As part of this work, Abi is equally motivated to further explore the use of creative sensory and mobile methodologies, in order to better understand multifaceted urban sensoriums. (SESSION 3.1.3)

Aristofanis Soulikias is an architect and film animator. He is a PhD student at Concordia University, Montreal, in the Individualized Program (INDI), under the supervision of Dr. Carmela Cucuzzella, Dr. David Howes, and Prof. Luigi Allemano, pursuing an interdisciplinary research-creation study with the title: *Sensing the city: revealing urban realities and potentials through handmade film animation*, which aims at evaluating the tactile qualities of filmmaking with regard to the haptic but also temporal nature of the city, given the increasing presence of stop-motion techniques due to adapted digital technologies. He holds a B.Sc and a B.Arch from McGill University, an MA in Building Conservation from the University of York, UK, and a BFA, Major in Film Animation, from Concordia's Mel Hoppenheim School of Cinema. In 2019 he was the recipient of the Jorisch Family Artist Residency in Salzburg, Austria. His research is supported by the Social Sciences and Humanities Research Council of Canada. (SESSION 2.1.2)

Stacey Squires is a Master of Social Work student at the University of Calgary completing a research-based practicum in the Aging in the Right Place (AIRP) study, investigating older adults' experiences of supportive housing, under the supervision of Dr Christine Walsh. With a broad range of experience working with people experiencing homelessness, substance use, and/or mental health crises, as well as neurodivergent youth and 2SLGBTQ+ folks, they are passionate about accessibility and equity. In addition to support-based work, they have conducted over 100 free workshops on inclusive language and intersectionality. Stacey has also conducted research on cannabis use with the Therapeutic, Recreational and Problematic Substance Use lab at the University of British Columbia Okanagan, and is currently a research assistant for the Taylor Institute on a project about education development. Their current research with AIRP focuses on older adults' sensory experiences of the built environment in supportive housing. (SESSION 2.1.4; SESSION 4.4.3)

Jayanthan Sriram is a member of the German Academic Scholarship Foundation. He is currently enrolled in the Interdisciplinary Humanities PhD Program at Concordia, and serves as the Coordinator of the Exploration in Sensory Design research team. His research focus (and mission) is to promote olfactory aisthesis as aesthetics through the exploration of functional scenting and perfumery. His PhD project "The Life of the Ephemeral – Building Olfactory Aesthetics" (WT) will offer a critique of the general neglect of corporeal and olfactory values and the disqualification of the aesthetics of smells in everyday life, by engaging the perspective of the creators and curators of such expressions as well. (SESSION 1.1.5; SESSION 3.1.2)

Axel Stähler teaches North American Literature and Culture at the University of Bern. He is Honorary Professor of Comparative Literature at the University of Kent and a Leverhulme Trust Research Fellow. His research interests include modern Jewish writing and intermediality. He has published widely on Anglophone Jewish literature, British Jewish writing, the Holocaust, and on the convergence of Zionist, racial, and colonial discourses in early twentieth-century German Jewish literature and culture. (SESSION 4.2.3)

Jessie Myfanwy Stainton (she/her), is an artist and PhD student at Concordia University (Tiohtià:ke/Mooniyang/Montréal) exploring intellectual ableism and creative approaches to access through material practice. Her master's thesis titled "Craft-based Interviews: Intervening in Intellectual Ableism Through Research-Creation," utilized textile-based co-creation to document first person experiences of intellectual and developmental disability. She is a core member of the Access in the Making (AIM) Lab at Concordia and an active member of the Textiles & Materiality Milieux Cluster, Centre for Sensory Studies and the Feminist Media Studio. (SESSION 2.1.3)

Tereza Stehlikova is a Czech/UK artist and educator. She holds a PhD from the Royal College of Art, where she researched the tactile language of moving image. In the past

she has been a senior lecturer at University of Westminster, as well as a PhD supervisor at the RCA. Stehlikova is engaged in a cross-disciplinary research, investigating how moving image can be used to communicate embodied experience, by exploring multi-sensory aesthetics and embodiment. She is a founder of Sensory Sites, an international collective based in London, generating collaborative exhibitions, installations and research projects that explore multi-sensory perception and bodily experience. She also launched an online arts journal/platform Tangible Territory, featuring essays and articles by established artists/authors from the world of arts, science, philosophy, all centred around the role our senses play in creating meaning in art and life. (SESSION 3.2.5)

Robert Stock is Associate Professor for Cultures of Knowledge at the Department of Cultural History and Theory, Humboldt University Berlin. In 2017, he completed his PhD with a dissertation about cultural decolonization processes between Mozambique and Portugal. From 2015 to 2021, he coordinated the DFG research unit “Media and Participation. Between Demand and Entitlement” at the University of Konstanz. He is co-founder of the scientific network “Dis-/Abilities and Digital Media” (funded by German Research Foundation, DFG). Main research interests are cultures of knowledge, digital media and dis/abilities, as well as inclusion politics and access work. Recently, he co-edited the volume Techniques of hearing. History, theory and acoustic experiences (Routledge 2022). Orcid ID: <https://orcid.org/0000-0002-2256-0928> (SESSION 2.2.4)

Jeremy Stolow is Professor of Communication Studies at Concordia University. For details on his research and teaching, see: <https://www.concordia.ca/artsci/coms/faculty.html?fpid=jeremy-stolow> (SESSION 3.2.1)

Snigdha Subhrasmita is a doctoral research fellow at the Indian Institute of Technology, Roorkee, India. Her area of research is Health Humanities. She has completed her M.A. in English Literature from the Department of English Literature, The English and Foreign Languages University, Hyderabad, India. Her areas of interest comprise Illness Narratives, Narrative Medicine, Bioethics, Memory studies and Communal storytelling. (SESSION 3.2.4)

T

Thomas Tajo is an independent blind researcher, activist, and echolocation instructor of tribal north-east Indian origin based in Belgium. (SESSION 4.4.4)

Rennie Tang, California State Polytechnic University Pomona, California (SESSION 1.1.6 w/Eleni-Ira Panourgia and Lisa Sandlos)

Jarkko Toikkanen is Senior Lecturer in English at the University of Oulu, Finland, and Adjunct Professor in English at Tampere University, Finland. He has launched a three-tier model of mediality to study the intermedial experience of medial environments including literature and television, with articles on Edgar Allan Poe and paranormal reality television shows, among other materials, and he recently co-edited the anthology *Shaping the North through Multimodal and Intermedial Interaction* (Palgrave Macmillan, 2022). (SESSION 2.2.4)

Andréa Tremblay, a second-year doctoral student in the Individualized program at Concordia. Dr. Kim Sawchuk is my supervisor. In 2019, doing an MA in Media Studies at Concordia, I used research-creation to create the mind.heart.mouth intergenerational garden on the Loyola Campus, as well as a series of workshops aiming to explore ways to disrupt beliefs and ideas about urbanites' relationships with natural elements such as soil, insects, edible plants, and fruit and vegetable producing plants. The garden offers an immersive environment where I have been offering older adults and students concrete experiences through active involvement. Research-creation and critical-making iterative processes support the design of the garden as a media that provides the momentum for posthuman feminist care ethics and sensory studies to work hand-in-hand. My passion for this endeavour and its success—both academically and for the community relationships it has built—have led me to further engage in this work as I began my doctoral research in January 2021. <https://www.mindheartmouth.com/> (SESSION 3.3.6; SESSION 3.4.2)

William Tullett is Associate Professor in Sensory History at Anglia Ruskin University in Cambridge. His research focuses on smell in the past, present, and future (although he has also published several articles on sound). His first book was *Smell in Eighteenth-Century England: A Social Sense* (Oxford University Press, 2019) and his second book *Smell and the Past: Noses, Archives, Narratives* is forthcoming with Bloomsbury in early 2023. He is currently helping to lead the European Horizon 2020 funded grant 'Odeuropa', which uses an interdisciplinary mix of humanities, computer science, heritage studies, and chemistry methods to explore the smell history and heritage of Europe from the 1600s to the 1920s. His grant-funded research has also focussed on nineteenth-century visions of environmental futures and the sensory impact of the COVID19 Pandemic. (SESSION 2.2.5; SESSION 3.1.4)

Molly Twombly is a senior biochemistry major at Norwich University with interest in exobiology and water chemistry. She will be pursuing a graduate degree in biochemistry in the near future. (SESSION 3.1.4)

U

Matthew P. Unger, is Assistant Professor in Sociology and Anthropology at Concordia University in Montreal. His work questions how conditions of aesthetic and juridical judgment have changed in a post-critical age. His work broadly encompasses sound studies, ethnography/participant observation within the extreme metal community, phenomenology and hermeneutics of criminal accusation, and colonial legal imaginaries. He examines how predominant metaphors and symbols structure aesthetic, sonic, and legal imaginaries. His continuing projects focus on the relationship of accusation to governance. The other lines of investigation on symbols and sound focus on cultural and musical competence, formal and informal pedagogies, and genre. He is the author of *Sound, Symbol, Sociality: The Aesthetics of Extreme Metal Music* (2016 with Palgrave MacMillan) which draws on the social theory of Paul Ricoeur to understand the intersection of the social, juridical, religious, and political within aesthetic judgment. He is co-editor (with George Pavlich) of *Accusation: Creating Criminals* (UBC Press, 2016) and *Entryways to Criminal Justice: Accusation and Criminalization in Canada* (University of Alberta Press 2019). (SESSION 2.2.7; SESSION 3.3.1)

Hanae Utamura is a Japanese interdisciplinary artist and a researcher based in New York and Tokyo. She is currently pursuing her PhD in electronic arts in Rensselaer Polytechnic Institute, Troy, NY. Her research centers on the questions concerning modernity, ecology and technology. Utamura's media include video, performance, installation, and sculpture. She connects human beings and earth, using the physical human body as a conduit. Negotiations and conflicts between the human and the non-human, and how all the varieties of the wills of life manifest, have been the central focus of her practice. By decentralizing the human perspective, Utamura diversifies historical narratives, and enters the imagination of nature. (SESSION 4.2.3)

V

Caro Verbeek (1980) is specialized in sensory aspects of art history and combines curatorial practices with scholarship. She has developed courses to engage with art, objects and history on a more embodied level, including 'the Multi-Sensory Gaze' for the Rijksmuseum Amsterdam and 'Knowing by Sensing' for VU Vrije Universiteit Amsterdam, where she is an assistant-professor. Over the past ten years she has co-created numerous olfactory (re-)constructions of historical objects and events as part of her PhD-project "In Search of Scents Lost". She also founded the first ever Dutch scent culture program called "Odorama". In 2021 she became a curator at Kunstmuseum Den Haag, where she is working on the multi-sensory research project 'clapping to the beat of Piet' on visual rhythm in the work of Mondrian and preparing an exhibition on synaesthesia. (SESSION 3.1.6)

W

Jackie Walduck is a composer and percussionist, whose work explores the meeting points between composition and improvisation, using processes that distribute creativity amongst writer and performers. She has performed across the UK, Europe and in the Middle East, with musicians as diverse as the Philharmonia, Sinfonia Viva, Kala Ramnath, and the Royal Army Band of Oman. She led the chamber music ensemble, Ignite, which had a residency at Wigmore Hall Learning from 2008-2019, and with whom Jackie wrote and commissioned over 30 new works. As a socially-engaged practitioner, her work explores creativities of marginalised groups, in particular young people with autism and those living with mental illness.

Christine A. Walsh is a professor at the Faculty of Social Work, University of Calgary. In her community-based, action-oriented, and arts-informed research she partners with community-based agencies to understand the lives of individuals who are impacted by stigma, interpersonal violence, poverty, housing insecurity and homelessness, and social isolation/exclusion. In her research, Christine aims to create the necessary knowledge base to inform policy and program development to improve the health and social well-being of vulnerable members of society. To achieve this objective, she employs innovative knowledge dissemination approaches including art to increase public awareness and decrease stigma for members of socially excluded populations. Dr. Walsh is engaged in exploring, developing, and documenting pedagogical innovation through the scholarship of teaching and learning and is active in mentoring the next generation of future scholars and practitioners (SESSION 4.2.2; SESSION 4.4.3)

Sarah Marie Wiebe grew up on Coast Salish territory in British Columbia, BC. She is an Assistant Professor in the School of Public Administration at the University of Victoria and an Adjunct Professor at the University of Hawai'i, Mānoa with a focus on community development and environmental sustainability. She is a Co-Founder of the FERN (Feminist Environmental Research Network) Collaborative and has published in journals including New Political Science, Citizenship Studies and Studies in Social Justice. As a collaborative researcher and filmmaker, she worked with Indigenous communities on sustainability-themed films including To Fish as Formerly. She is currently collaborating with artists from Attawapiskat on a project entitled Reimagining Attawapiskat funded through a SSHRC Insight Development Grant. Sarah is also a Co-Director for the Seascape Indigenous Storytelling Studio, funded through a SSHRC Insight Grant with research partners from the University of Victoria, University of British Columbia and coastal Indigenous communities. (SESSION 3.3.2)

Alice Willatt, Robyn Dowlen, Rebecca Fleetwood-Smith, Helen Manchester: We are a collective of researchers with shared interests in Ageing, creativity, more-than-human approaches, and creative and participatory research methods. (SESSION 3.2.6)

Allie E.S. Wist is a scholar-artist, currently in the interdisciplinary Arts PhD program at Rensselaer Polytechnic Institute. She focuses on sensory futures and materiality of the Anthropocene. Her work encompasses photography, radio broadcasts, artifacts, installations, and writing that render temporalities accessible through material and speculative narratives. Her current work is to create a sensory and material "anarchive" for the Anthropocene, using stratigraphy, discard studies, and sensory studies to frame alternative archival strategies. She has an MA in Food Studies from New York University and a BA in Media from Boston University, and worked in food media for over a decade. Her artwork has been exhibited with Honolulu Biennial, The Wellcome Collection, and HESSE FLATOW, and she has taught at NYU and The New School. (SESSION 3.3.4)

<https://alliewist.com/Tendency-to-Collapse>

Alice Would, University of Bristol (SESSION 3.1.1)

X

Jiali Xu has a Bachelor of Beijing Foreign Studies University, German Studies; Master of Central Academy of Fine Arts, Art History; Phd candidate of Central Academy of Fine Arts, Art History (SESSION 4.4.4)

Y

Burcu Yasin Concordia University (SESSION 3.3.1)

Hee-Jeong Yoo: I am originally from South Korea, and have resided in Treaty 7 / Calgary territory for most of my life. I am a mother to two incredible daughters, as well as a wife, researcher, social worker, and mental health therapist through all of which I advocate for accessible services and knowledge while supporting marginalized voices. (SESSION 4.2.2; SESSION 4.4.3)

Ayaka Yoshimizu is an Assistant Professor of Teaching at the Department of Asian Studies at the University of British Columbia. Her research is concerned with transpacific media and cultures, migration, memory and senses, and performance ethnography. Her educational projects focus on decolonial and anti-racist approaches to teaching and curriculum development; and embodied narrative as pedagogy. (SESSION 3.4.5)