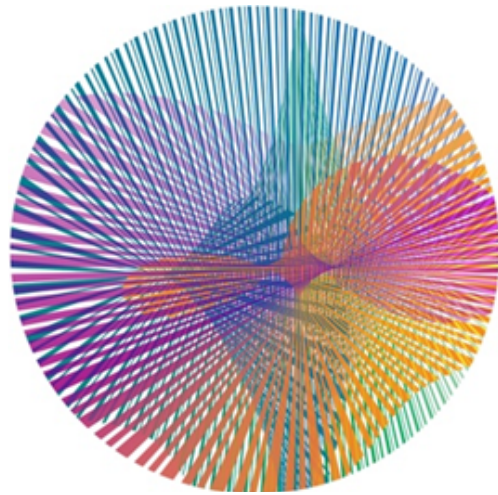


Uncommon Senses IV: Sensory Ecologies, Economies, and Aesthetics



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

**MULTISENSORY AND VIRTUAL ART
GALLERY – BOOK OF ABSTRACTS**

Conference website: <https://sites.events.concordia.ca/sites/ucs3/en/ucs-iv>

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Artist's talk: 12:30 to 1:30 PM at John Molson School of Business - MB9-B on May 4th, 2023. [Link](#)

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Location: <http://centreforsensorystudies.org/uncommon-senses-iv-sensory-ecologies-economies-and-aesthetics/uncommon-senses-iv-virtual-art-gallery/>

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The Direction of Ease: a kinaesthetic choreography, Kelly Keenan and Elise Vanderborght

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Location: Concordia's John Molson Building (MB. 7.255), 1600 Boul. de Maisonneuve Ouest, Montréal

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Hours: May 5th, 2023, 8:00 PM

Location: Concordia's John Molson Building (MB9-EG), 1600 Boul. de Maisonneuve Ouest, Montréal

ARTworks

MULTISENSORY GALLERY

Aromoatoriums

Allie ES Wist, *Rensselaer Polytechnic Institute, New York, United States*

In two "*aromatoriums*," Wist creates atmospheric artifacts of past and future landscapes. These works engage anthropos bodies through corporeal sensing, resisting ocular-centric representations at the distorted scale of the Anthropocene. Olfactory artifacts interrupt the alienation of planetary-wide discourse and invite subjective, corporeal experiences of slow change over time. The first *aromatorium* features a perfume of artificial banana, dirt and fungus, as a gesture towards a commercially extinct banana monocrop (which tasted more similar to artificial banana flavor), and the fungal disease which wiped it out. The second *aromatorium* presents a future smellscape of a forest in distress from repeated drought. Based on research done by environmental scientists at the University of Arizona, forests subjected to stress from drought produce more volatile chemicals associated with increased smell (alpha-pinene and beta-pinene), which are reproduced in this artifact.



Experiments in Strata

Allie ES Wist, *Rensselaer Polytechnic Institute, New York, United States*

Wist's sensory Anthropocene artifacts are also extended into cement "*strata*" sculptures, which incorporate decomposing food and waste, and carry the smell of lasting human<>nature entanglements. In two recent papers, researchers have suggested that pollen from plantation agriculture (most arguably maize, but likely also bananas and wheat) may become a stratigraphic marker for the Anthropocene. Similarly, our detritus and manufactured aggregates (concrete, asphalt, plastic) will settle into future rock layers and will co-create geologic time with us.



Creation of Birds

Puneet Jain, *Concordia University, Montreal, Canada*

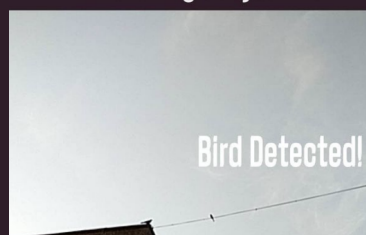
Kaldi Moss, *Independent Artist*

Creation of Birds is an application produced during the early days of the pandemic in India centering around the question - how can our technological devices be playfully subverted to take the human towards the non-human. The application (when run on a phone/iPad) uses a computer vision algorithm to detect and caption everyday objects in home but also birds in the sky. We use the application at our disposal to enable the human to connect to their built environment through their device but also to step out and search for a bird in the sky. We are interested in the act of seeing a bird through a phone which reveals the limits of what the machine can sense - and what it misses. As the human positions machinic eye (the camera) in the direction of the bird, calibrating their body with the device to enable the algorithm to detect the bird (through computer vision), a negotiation of multiple sensory perceptions is activated. Such an negotiation is manifested in the form of a text that is generated on the screen as soon as the bird is detected by the device.



The devastating spread of
Species Man as mere objects,
only to, takes on superpowers
in the madness. To place
oneself outside oneself outside
oneself is both human,

Zen commentator Alan Watts
once again. Uexküll proposes to
its own perceptions and things
sweeping up both culturally
constructed and always
inherently subjective.



omoïde (memory)

Yoko Iwasaki, *Kyoto-saga University of Arts, Kyoto, Japan*

Yasuaki Matsumoto, *Kyoto-saga University of Arts, Kyoto, Japan*

The olfactory artwork that evokes nostalgic memories and makes you want to chat with others; this piece of olfactory art was used for research in the conference presentation '*On narrative approaches using olfactory art as a memory aid for older people*' presented by Yasuaki Matsumoto and Yoko Iwasaki. It was made by a media artist Yasuaki Matsumoto (Kyoto, Japan). He creates various types of experimental media works based around the sense of smell, combining various multi-sensory senses such as sight, hearing and touch.

This work is a box for the elderly, filled with incense sticks, toys with a nostalgic feel from the past and video works. When you open the beautiful box, nostalgic memories flood out of it and you will want to start chatting incessantly around you about your memories.



Remini-scent

Yoko Iwasaki, *Kyoto-saga University of Arts, Kyoto, Japan*

Industrial design: Sumire Kobayashi, *Kyoto-saga University of Arts, Kyoto, Japan*

Olfactory design: Maki Ueda, *Kyoto-saga University of Arts, Kyoto, Japan*

This artwork is a prototype work that embodies the concept extended in the conference presentation by Yoko Iwasaki and Dorit Kluge, *Smelling the Invisible: Multilayered Sensory Experiences in Tourism*. By defining the olfactory experience as a multi-layered, expansive experience rather than being limited to smelling a single odor, the work will recreate the experience of a traveler situated within an expanse of time and space. The work was created by industrial designer Sumire Kobayashi on an idea by scent aesthetics researcher Yoko Iwasaki, with olfactory design by Maki Ueda.



The Direction of Ease: a kinaesthetic choreography

Kelly Keenan, *L'Université du Québec à Montréal, Canada*

Elise Vanderborght, *L'Université du Québec à Montréal, Canada*

In this 1-hour session, Kelly Keenan and Elise Vanderborght, will offer a sampling of *The Direction of Ease*, a performance project at the intersection of touch therapy modalities, dance and performance. As a means to narrow the gap between the felt experience of the dancer and the ocularcentric experience of the dance audience, with *The Direction of Ease*, the artist-creators Keenan, Vanderborght and Armstrong (Jacinte) attempt a "kinaesthetic choreography". Adaptable to different contexts, *The Direction of Ease* invites audience members to individually receive artful bodywork performed by multiple dance artists with a background in touch-based therapeutic and/or movement teaching practices. The larger audience is invited to observe the artful bodywork from varying angles and distances. In all contexts of presentation, *The Direction of Ease* includes a discussion beginning from a description of the hands-on experience. As music is made to be heard, a meal to be tasted, the *Direction of Ease* is a performance to be felt both directly and indirectly through touch.



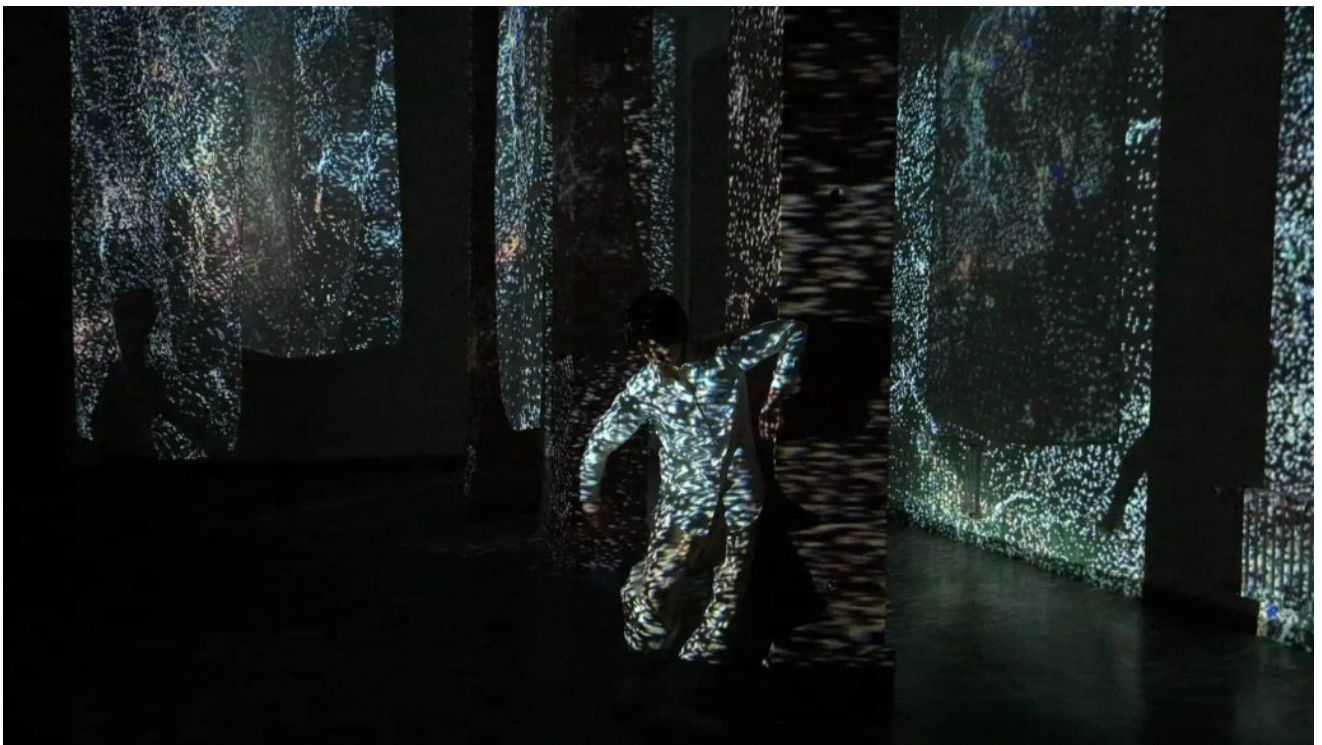
Hours: May 4th, 2023, 4:30-6:00

Location: Concordia's John Molson Building (MB. 7.255), 1600 Boul. de Maisonneuve Ouest, Montréal

The Moving Scenes

Chi-Han Feng, *Independent Artist, Sound and Visual Artist*

“The Moving Scenes” presents a unique perception of Chi-Han’s autistic sibling. It is a project that highlights the memory of traveling by train in Taiwan, time changes and deformation of these scenes by time and speed. The project attempts to defamiliarize our daily lives, bringing forth with it different perspectives and perceptions. These varying perspectives reinterpret how we see and hear in our distorted everyday lives. Working with people from diverse practices, the project engages with 3D scanning horizontal image transcription, chronophotography techniques, bodily language, movements, dance, music and with the documentary, *"Bridging our times"*, by Jia-Jun Toh.



Hours: May 5th, 2023, 8:00 PM

Location: Concordia’s John Molson Building (MB9-EG), 1600 Boul. de Maisonneuve Ouest, Montréal

Scent Poems for Pipeline Plants

Lindsey French, *Faculty of Media, Art, and Performance at the University of Regina, Saskatchewan, Canada*

Alex Young, *Independent Artist, United States*

Scent Poems for Pipeline Plants is a multi-pronged artwork in which we enacted close engagement with the ruderal plant species living along the path of the Line 3 petroleum pipeline. In August 2022, we followed the path of this transcontinental site of colonial extractive infrastructure from Edmonton, Alberta to Superior, Wisconsin, depositing scent poems atop the pipeline for these plants at intervals along the way. The poems, composed of scented airborne chemical compounds used in plant communication, were created earlier that spring with workshop participants. These scent poems were delivered in ceramic vessels fitted with lenses to be activated by the sun and slowly emit their signals to nearby plants. At each site, we gathered photographic documentation, notes on sensory experiences and plant species, and roadside debris. Here, we present new olfactory compositions made from blending scent signal compounds from both petroleum-based debris and the plants encountered along the way in ceramic vessels (companion vessels to those left along the pipeline), along with photographic prints documenting a selection of sites.



What Might We Find When We Stop Looking? (Mechanised Quarter)

Jo Burzynska, *Independent Artist, New Zealand*

What Might We Find When We Stop Looking? was the question navigated through multiple solo and participatory walks across the city of Ōtautahi Christchurch, New Zealand guided by the nonvisual senses. Using the methodology I call sensuous psychogeography, understandings and materials were gathered on these often playful pedestrian explorations and used to create interactive and overlapping multisensory installations that could be heard, smelled, touched and tasted. Revealing what could remain overlooked on the well-trodden paths of our visually dominated society, these works reflect, remap and reimagine the city, encouraging different connections with the urban environment.

Mechanised Quarter is one such work, selected to represent What Might We Find When We Stop Looking? An audio-olfactory reframing of the mechanical dimensions of Ōtautahi, it uses a soundscape created from field recordings of the city, and a specially blended scentscape evoking its urban's smells impregnated into what appears to be a concrete brick.

Mechanised Quarter harnesses the phenomenon of crossmodal correspondences – when experience in one modality influences that in another. This sensory interplay that might draw smells of roasting coffee from the drone of car engines, or birdsong from wafts of construction dust, creates a dynamic perceptual and emotional journey through this quarter's busy streets.



Qualit/y/ies

Madelyn Prevost, Simon Fraser University, Canada

Qualit/y/ies is a companion piece to the paper presentation of the same name (session 3.2.2 - Sensory Aesthetics II). The base handwoven cloth is stitched with handspun cotton thread, both of which were created by the artist/author during the process of conceptualizing, writing, and revising the paper. It acted as a contemplation cloth and offered space for new insights to emerge. The piece invites attendees to create and nurture their own sensory ecologies of textiles through multisensory engagements with the fabric and fiber swatches attached to the piece. Feel free to interact with it on whatever sensory levels you are drawn to, including touch and smell. Some questions to ask yourself while you interact with the piece: What do you notice? Does the fabric stretch? Fray? Smell? Is it translucent? Transparent? Opaque? How do they feel against your skin? What could they be used for? What they be ill-suited to? Is the fabric knit (evidenced by a small "v" structure) or woven (evidenced by threads intersecting at right angles)? Is the warp (vertical thread) different from the weft (horizontal thread)? Is the pattern woven, or printed onto the fabric? Three of the fabrics have undergone a burn test (highlighted in red thread) - how does the synthetic fabric react differently from the natural silks? Engage in multisensory "listening" - what fabrics are you most drawn to? Why? What are the fibers telling you they "want" to be?

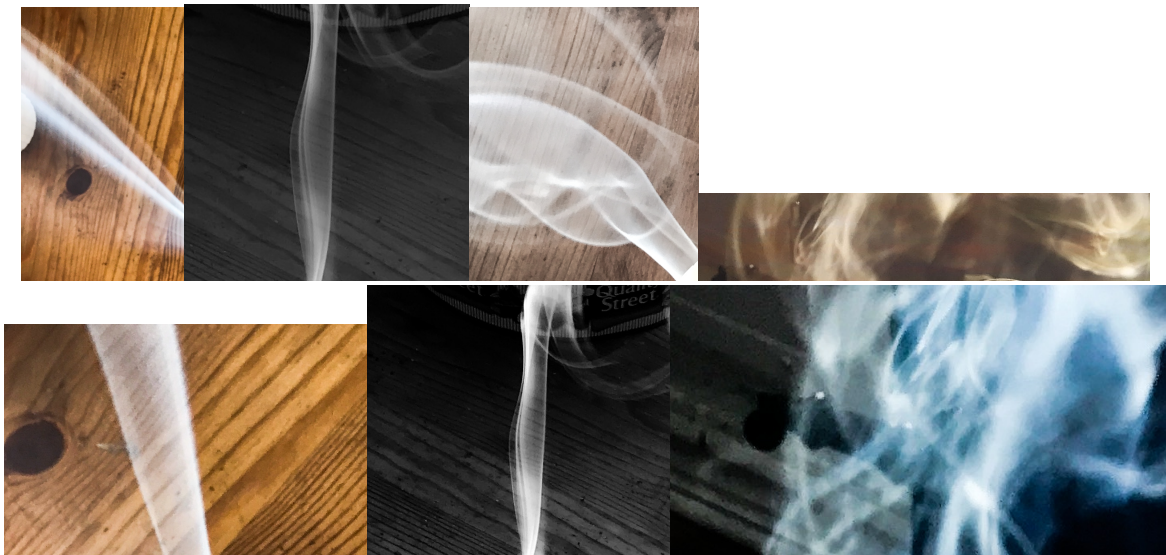


VIRTUAL GALLERY

Chasing flames

Aadita Chaudhury, *York University, Toronto, Canada*

In the series of photographs called Chasing Flames created for the UNIDEE residency, I have captured images of smoke as a way to more intimately know fire – the topic of my PhD dissertation. In smoke, the flame gets fragmented and diffracted through the atmosphere, carrying with it particulate matter, and the olfactory properties of what is undergoing combustion. Accordingly, smoke becomes the olfactory messenger that creates a direct relationship between observers of a flame and their internal worlds and organs as it is carried through the nostril through the shared atmospheric space. Capturing olfactory sensations digitally is not yet possible, but perhaps, still images of smoke emanating may let us get close to the proverbial fire of their origin. Smell is the sense that is most closely linked to memory, and this series of images capture the moment in which smoke from the burning of very specific items draws out memories relevant to a particular time during the COVID-19 pandemic. The images show an interplay between multiple senses (sight, smell, touch) and different spatial and temporal contexts triggered by the associated memories.



The Air Cure


Alex Grunenfelder, *Canada, Switzerland*


The 2022 Kurhaus Alpenblick *Air Tasting Menu* describes the sensory experience of an air cure sanatorium and speculates about the role of the senses in the history of climatic therapy.

Air Tasting is a project to re-enchant the atmosphere and draw people into a more active and aware relationship with it through sensory techniques and the reactivation of historical practices and sites. My ongoing research proposes that the early-1900s alpine air cure sanatorium functions as a utopian eco-human-hybrid technology; through a regimen of landscape and climate immersion, it elicits curative effects by establishing a therapeutic relationship between the convalescent and the environment.

During a recent visit to the former air cure centre Kurhaus Alpenblick in Switzerland I assumed the role of an air cure climate convalescent. Documenting my daily sensory experience of the air on the Kurhaus terrace, I produced an atmospheric carte du jour. Framed within the diegetic context of a passage quoted from a 1911 publication, the resulting Kurhaus Alpenblick *Air Tasting Menu* presents a multisensory account of atmospheric phenomena integrated through the structure of enologist Emile Peynaud's tasting method and the printed-matter form of a dining menu.

Distributed in the present-day Berghotel Alpenblick's restaurant, the *Air Tasting Menu* introduces guests to the local alpine air as a source of nourishment worthy of the same attention that they might dedicate to the fare served from the hotel kitchen. The menu serves intuitively within the Alpenblick's guest services to draw a sensory connection to the establishment's largely forgotten institutional past. In doing so, it suggests that the experience of a health culture prior to the dominance of internal medicine practices—a time when the health of the individual and the health of the environment were considered inseparable—is still accessible to the senses today.





On the sunny mountainside,
at the foot of the proud Signinagruppe, the old, cozy wooden houses of the mountain village of Tenna look dreamily out into the wide countryside. Strengthening, refreshing air sweeps over the forests and alpine meadows. Those in need of rest, those seeking relaxation who settle down for a longer or shorter stay in the cozy Kurhaus Alpenblick will be graced by this bounty.

1911.

12:20 — 12:46
30 August 2022

Apero

The mountains recede into a gauzy bluish haze.

Appetizer

Thick cottony cumulus clouds float low, almost within reach, under a blue sky traversed by broad channels of wispy white stratocircus.

Main Course

This noon air settles around the Kurhaus in soft warm pools. A light breeze meanders northward up the valley, occasionally sweeping over the terrace with a flavour of clear stream water.

Side Dishes

A shifting green accord of warm leafy grasses, faint herbs (mostly thyme), deep chlorophyll wafts of cut grass, and gentle notes of stemmy astringent foliage. A subtle oily background scent of warm weathered wood, dry earth, and stone minerality becomes apparent. Occasional light whiffs of manure.

Dessert

A brief taste of smoke and charred wood.

Toad Touch

Annie Dunning, *Canada*

When amphibians breathe through their skin under water, does it have a taste? A smell? What could we learn by imagining ourselves peering from the liminal dwelling space of a swamp? *Toad Touch* by Annie Dunning positions sound as a form of touch and explores the possibility of sensory expansion.

This work was inspired by a viral video of a toad, sitting in water making its mating call. In the video, water ripples in concentric rings radiating from the toad's body, and at times the harmonics seem to split the ripples, doubling the number of rings. I wanted to show the haptic qualities of sound and seek out ways in which humans could parallel this moment of a toad vibrating in sympathy with its surroundings.

Two human-sized bronze sculptures of toads anchor this project – each holding a bowl of water on its back. These bowls are based on Han dynasty Chinese spouting bowls and generate sound when the handles are rubbed. With enough friction, droplets of water can jump out of the bowl. Two types of sound can be made with the bowls, a vibrational low tone that moves water and a higher, louder harmonic.

The sculptures are accompanied by a video projection of two performers, Lisa Conway and Steph Yates, interacting with the toad sculptures next to a pond. As the performers rub the handles of the bowls, vibrational sounds are created as well as ripples in the water that the bowls contain. These human generated sounds mingle with recordings of toads as they sing for a mate.

The bronze toads are also invitingly tactile. To make them a touchstone of this interspecies, hybrid sensory experience, I gave certain areas a high polish. These touchpoints reference public sculpture that develop a shine from the repeated touch of passersby who hope to take some luck from the object. Slowly the repeated touch erodes the surface of the sculpture; each person taking a minute trace of the work with them and leaving behind molecules of themselves.



Unlocking Touch

Lisa May Thomas, *Bristol University, England*

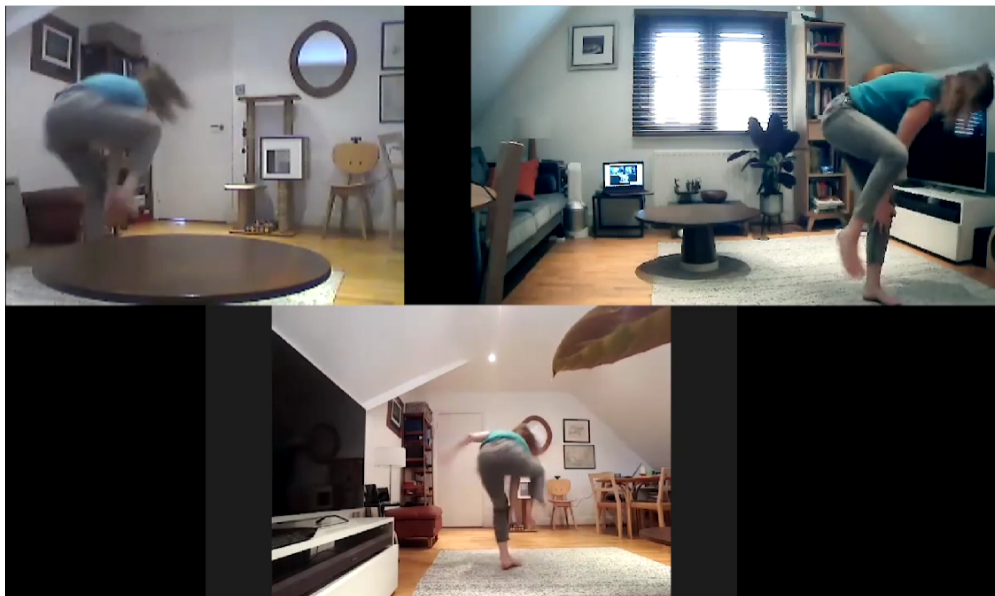
David Lane (playwright); Helen Skiera (Binaural sound maker and sound director); Kirsty Cox (actor),

Dr. Carey Jewitt, *University College London, England*

Unlocking Touch is a participatory binaural (audio) experience, designed for listeners to encounter in their own homes. Through imaginative sound design, an emotionally gripping narrative, and powerful invitations to engage in simple physical practices, the very rooms in which the audience participants live become the setting for this unique story.

The piece journeys through a central character's (Mary) story and experience of lockdown which centres around different aspects of touch. *Unlocking Touch* is a 'touch journey' through the COVID19 pandemic, a story of restriction and expansion, a compelling story about hope and connectedness.

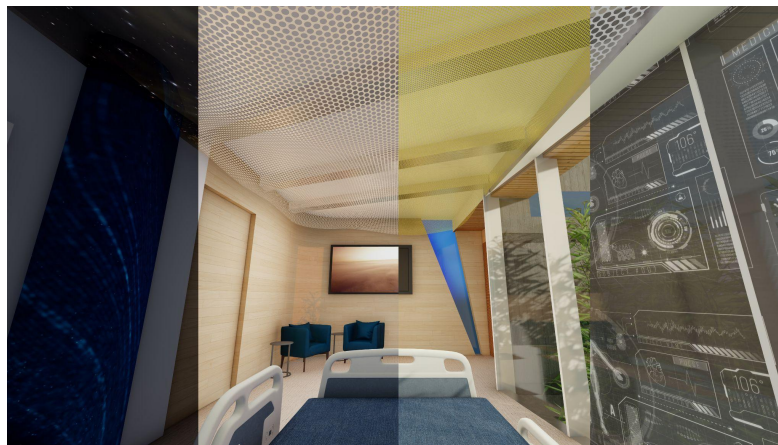
It is a research-based creative project drawing on a set of touch diaries kept by 14 participants over two to three weeks during lockdown. The piece is centered around four touch zones that emerged from these, and some of the diarists' experiences, which inspired the fictional script. This work is undertaken as a part of the InTouch project, a European Research Council Consolidator Award (Award Number: 681489), UCL Knowledge Exchange fund, and Studio Wayne McGregor.



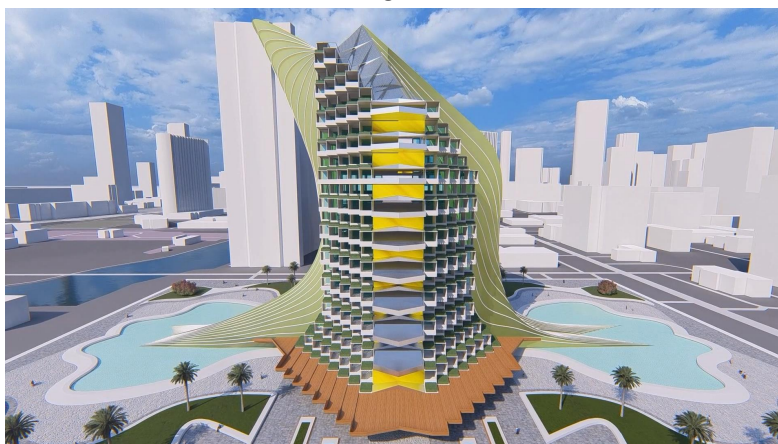
Healing Cradle + Eco-Action: Interaction Narrative Design of Adaptive Sensory Environments

Maria Lorena Lehman, *MLL Atelier LLC*

Healing Cradle + Eco-Action are sensory design research films that visualize the “interaction narrative design” for adaptive sensory architectural environments. Each film is a case study: *Healing Cradle* is designed as an interaction narrative for patient healing, prevention, and health, and *Eco-Action* is designed as an interaction narrative for green behavior towards planetary health. Both projects work by designing architectural sensory stimuli that orchestrate and “tune” to occupants through two-way real-time communication, so these environments not only meet short-term occupant needs, but also nurture the actualization of long-term occupant goals. Thus, adaptive sensory environments help people to become the best version of themselves as the architecture helps them to actualize their highest potentials. While adaptive sensory environmental design applies to all building types, these two case study films illuminate the importance of interaction narrative design as a catalyst for how humanity can quantum leap to more strategically and beneficially shape the designs that shape us in return. This is how we can achieve thriving at all levels: as individuals, as a collective, and as a planet.



Healing Cradle



Eco-Action

Texturologie vibratoire, 2022

Max Boutin, *Hexagram*, L'Université du Québec à Montréal, Canada

The skateboarder is like the diamond of a record player, rolling on the textured ground of the city. He follows trajectories in which his encounter with the material produces sounds and rhythms with a unique musicality. The urban space is like an immense vinyl record whose arrangements only ask to be skated, to make a sensitive experience, of sliding and friction, an experience of urban *dérive*.

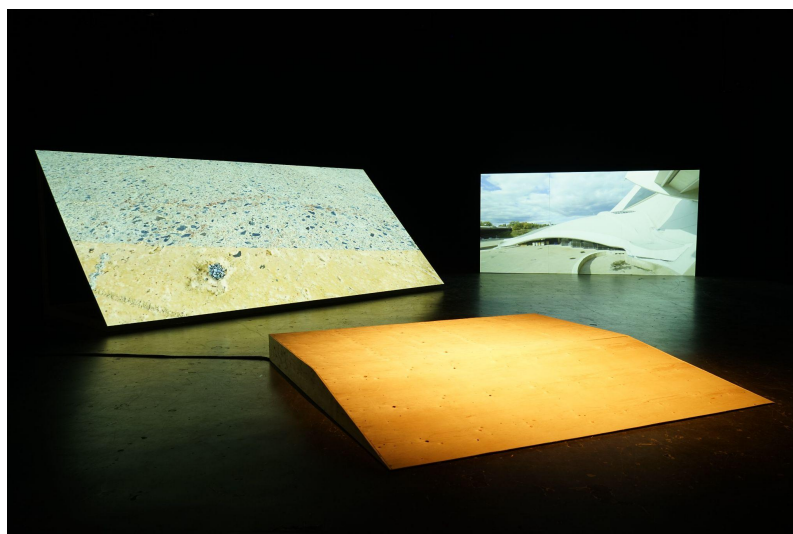
Texturologie vibratoire is an experiential installation that proposes to see, hear, and feel this materiality through the skateboarder's point of view, and his Instrument.

It is composed of a wooden haptic floor, equipped with tactile transducers, a video projection of the skateboard subjectivity on a concrete screen, then, long shots of the spots, video projected on another screen. They work together as a triptych, presenting a few Montreal skatespots, in a 26-minutes loop.

This dispositif is a superposition of the urban space's sonic ambiance, the skatesounds on its surfaces, and the tactile experience of the board, felt on the vibrating module, in the feet. The visitor skates through the work, virtually.

Around the installation are placed a few Texturologies (prints), a series of performative embossings of textures, made by the act of skateboarding on Arches paper 300 g/m². The sheets are mounted on plexiglass, on microphone stands, at knees height.

This work is linked to "The skatesound Paradox" presented by Brian Glenney, Paul O'Connor and Max Boutin in the "Senses at Leisure and in play" panel, the 6th of May 2023



Text Scores for Getting to Know the Invertebrates

Lisa Schonberg, *Rensselaer Polytechnic Institute, Troy, NY, United States*

Text Scores for Getting to Know the Invertebrates is a collection of creative scores that invite re-consideration of individual relations with insects (and more broadly, invertebrates) through prompts that guide interactions with them. These scores are inspired by composer Pauline Oliveros' writing and scores, in which she challenges performers to listen as intently to sound as they possibly can – pursuing “perception at the edge of the new”, both globally and focally. My text scores do not require you to make music out loud, but rather prompt you to auralize – a term that Oliveros coined to mean listening or making sound in your mind. Blank ‘notes’ pages are provided for you to document your experiences with the scores.

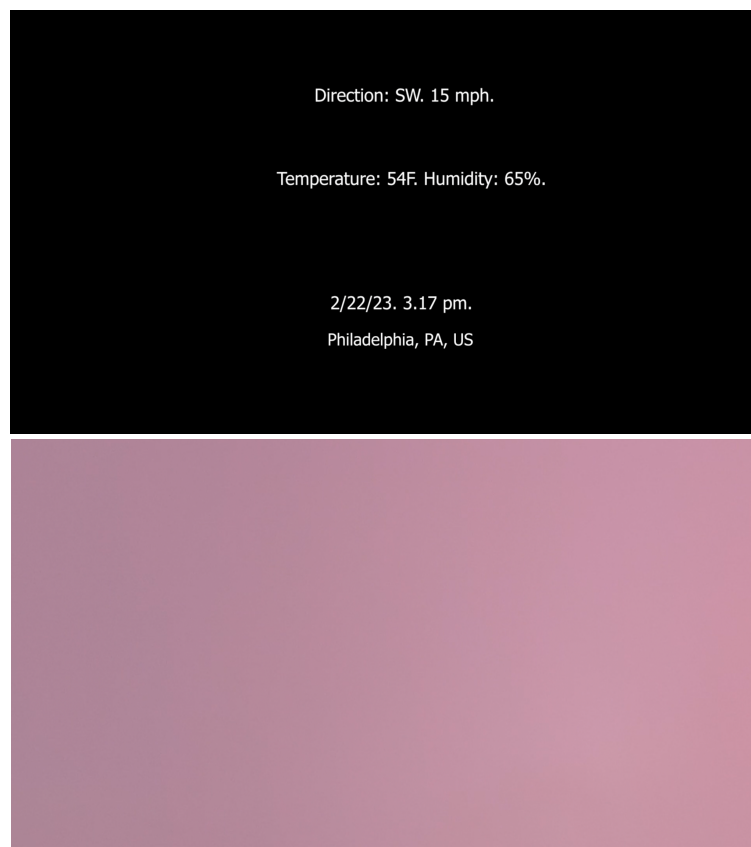
In the scores, special attention is paid to our commonalities with insects and invertebrates – the homes, soundscapes, multispecies communities, and climatic and weather patterns we live in together. These scores are exercises in moving beyond anxiety and avoidance, and towards intentional exchange, whether that exchange is simply a conscious consideration, or a physical action we take. The scores ask us to give human-made sound (anthrophony) just as much consideration as we give nonhuman biological sound (biophony) and geological sound (wind and rain, etc). Importantly, it considers how invertebrates sense these sounds, rather than focusing on only on the human as listener. These scores consider anthrophony as part of the soundscape, and humans as actively engaged sound-makers, rather than as intruders, controllers, or spectators in soundscapes – part of nature, not separate from it.



(in)visible winds

Anna Paukova, *Philadelphia, United States*

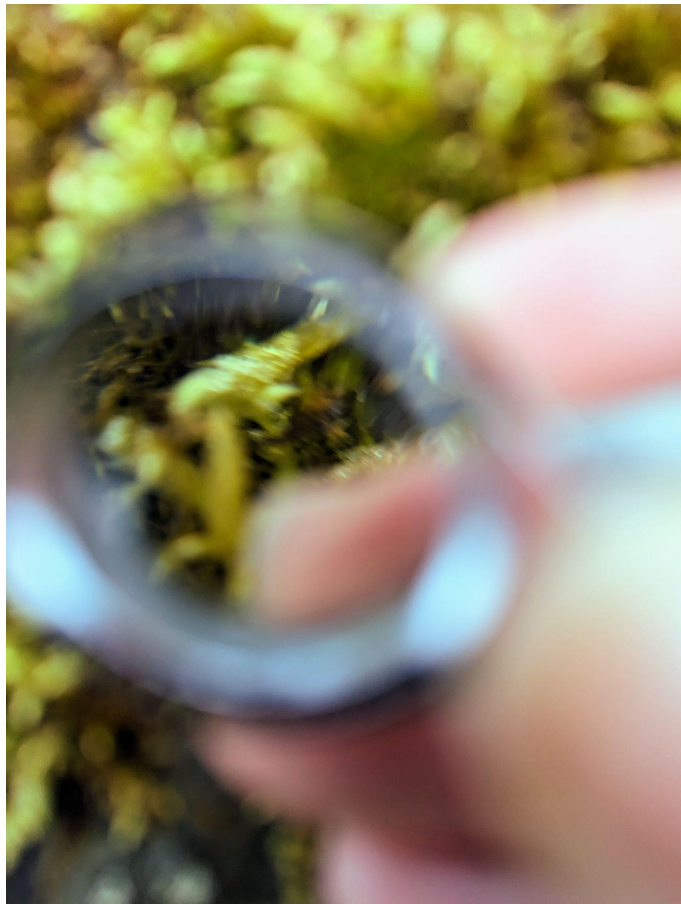
This project is inspired by my personal experience of moving to Philadelphia, PA (US) and adapting to its distinct climate. Winds in Philadelphia, especially in winter, are different from the winds in the location where I was born and spent most of my life. As I sought to understand why this weather phenomenon affected me, I began capturing how different winds manifest themselves through light, sound, and movement. The process itself became mesmerizing as I came to appreciate the complexity of wind beyond mere objective data one can see on the weather forecast. While my investigations have yet to yield a definitive answer, this piece offers a personal and geographically specific perspective on local winds and their characteristics.



Sensory Ecologies: “Weathering Moss”: Boundaries, atmosphere, breath

Jennifer Clarke, *Independent Artist, Scotland*

This new, short, moving image work draws from ongoing cross-disciplinary research in and about forests in the UK, working with ecologists, foresters, artists, anthropologists, and others. This experimental work explores the complexities of forests in terms of weathering and weather-bodies through the notion of "trans-corporeality" a concept developed through new-materialist feminist theory and practices that seek to rework abstract climate imaginaries. It asks how might we develop sensorial awareness of entangled human-nonhuman relations, and a sense of closeness. This now virtual work - a kind of performative draft- employs poetic text created through performative reading processes, moving-image and sound, expanding beyond what the future (of forests) looks like by incorporating feeling, affect, towards a decentered view of human-environment relations.



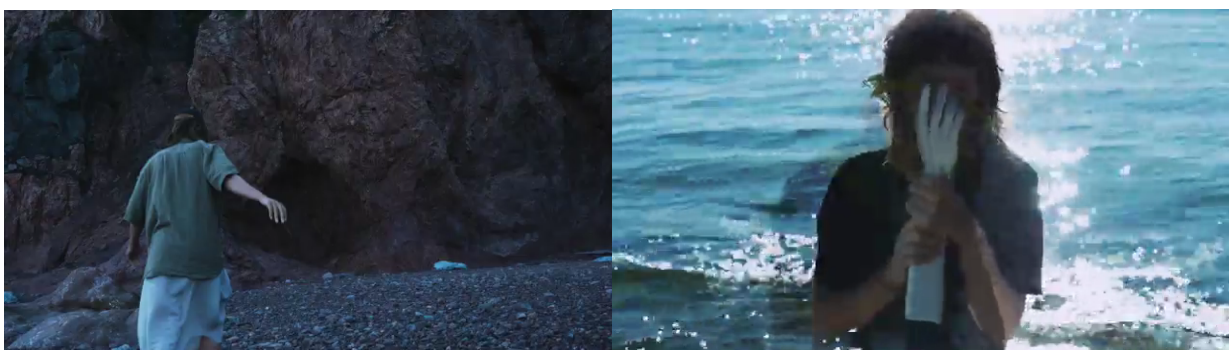
Counting Drops

Kalina Nedelcheva, *OCAD University, Toronto, Canada*

Counting Drops is an audio-visual sensory poem that explores themes of intimacy, sexuality, and love through symbols, gestures, and textures. The experimental film's three cantos depict different relationships to love—sensual love, sustainable love and heartbreak, and self-love, respectively. The first canto, filmed in Cape Chignecto Provincial Park (Nova Scotia), is a visual sequence of the awakening body as it morphs into the sensual shapes and textures of cliffs at low tide. The second canto, shot at Tommy Thompson Park (Toronto), works through themes of sustainable romantic love and growing apart on the background of the industrial lakeside. The third canto, filmed in the artist's bathtub, presents a more contained picture of self-discovery and confronting the practice of self-love on a deeply intimate level.

Each canto is accompanied by music that translates the visual sequence into a deeply reflective and meditative sound experience. With close collaborators Victor Ostrovsky and Marilyn Yogarajah, the artist scored the film through improvisation, which was guided by the images appearing on the screen in real-time. This facilitates deep affective synergies between the visual and auditory experience of *Counting Drops*. The artists used a variety of instruments like singing bowls, a violin, harps, synths, rain sticks, and percussion for the soundtrack.

Gestures, symbols, and textures play pivotal parts in the multi-sensory experience, while the accompanying ambient music immerses the viewer in a state of meditation. Water unites the three cantos as a sustaining, life-giving force and a marker of comfort, richness, and a return to purity. *Counting Drops* is a ballad to the human relationship to self, to others, and to nature.



Bodily Weavings

Margarethe Maierhofer-Lischka, *Independent Artist, Austria*

How can we re-access a knowledge of human rootedness in nature that has been part of the wisdom of many cultures for centuries? While animals may to us seem more closely related to human life than other forms of nature because we can interact with them in a direct bodily way, also plants do have means to sense and communicate with their environment and react to human stimuli.

Bodily Weavings is an experimental sound-performance created as a performative soundwalk across the Botanical Garden of Graz, Austria. Shapes, structures, classifications and sensations of the plants and their environment form the basic material from which the performance develops across several scenes that happen in different habitats of the garden.

The three performers use sounds, movements and posture to integrate themselves into and communicate with the botanical ecosystem, while also adding a playful lightness. Human and natural sounds & movements mingle and interact with real and imaginary sceneries.

Performers: Flora Könemann, Yvonne Hofmeister, Margarethe Maierhofer-Lischka

A collectively developed choreography; dramaturgy and concept by M. Maierhofer-Lischka

Bodily Weavings was supported by the City of Graz, the Government of Styria and an artist scholarship of the Austrian Bundeskanzleramt.

