UNIVERSITÉ Concordia UNIVERSITY

CENTRE FOR SENSORY STUDIES

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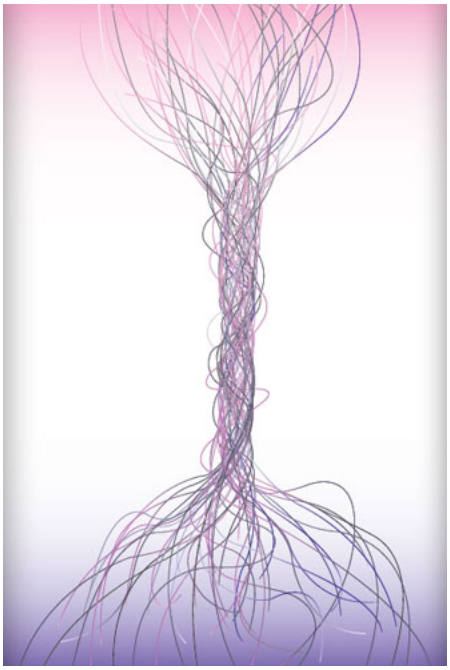
ANNUAL REPORT

1 JUNE 2024 – 31 MAY 2025



Co-Directors:
David Howes (Sociology & Anthropology)
Florian Grond (Design and Computation Arts)

CENTRE FOR SENSORY STUDIES (CSS)

ANNUAL REPORT
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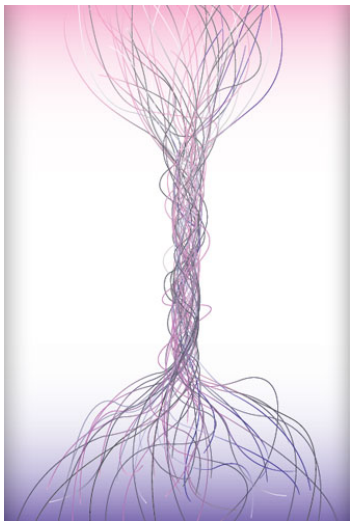


Image Credit: 'The Ecosopher' by Erik Adigard

1 INTRODUCTION

The Centre for Sensory Studies (CSS) was constituted as a faculty research centre (Arts and Science) in January 2012. It received recognition as a university research centre (emergent category) in April 2016. In 2020, the Centre's status as a university research centre was renewed for a further six years and the CSS was promoted from the emergent to the established category.

Here are some of the highlights of the 2024-2025 academic year:

The Centre welcomed 1 new Associate Member, Mark Watson, and 2 new Affiliate Members this past year: David Garneau, and Charlotte Ribeyrol. (Affiliates are researchers based at other universities who collaborate with member(s) of the Centre on a research team or the development of a research grant application.) We bid farewell to Member Arseli Dokumaci, who found that she had to devote herself full-time to directing the Accessibility in the Making (AIM) Lab, and could no longer divide her allegiance to the same extent as previously.

We also wish to extend a warm welcome to our 3 new SSHRC postdocs: Elizabeth Davis (PhD, University of Toronto) and Nick Wees (PhD, Western University) who commenced in May 2024 and Aaron Richmond whose term began in May 2025

The Centre hosted 7 visiting scholars during the 2024-2025 academic year: Brigida Cristina Maestres Useche (Universitat Oberta de Catalunya, Spain), Alina Hruba (University of Helsinki), Natalia Bieletto (Universidad Mayor, Chile), Elisa Fiore (Utrecht University), Simon Hajdini and Lidija Šumah (both of University of Ljubljana). The visitors contributed substantially to the conversation of the Centre, and we thank them for choosing CSS.

Congratulations to David Howes for being made a Fellow of the Royal Society of Canada (class of 2024), being named to the Provost's Circle of Distinction (Concordia), and for winning a second University Research Award (Concordia). And kudos to Student Member Jayanthan Sriram (HUMA), who has been named one of 10 Concordia Public Scholars for 2025-2026. According to the citation, public scholars 'represent the university's interdisciplinary diversity and excellence in research' by engaging 'with our wider community to share the significance of their work and its impact on society'.

Three students completed their degree requirements this past year: Laura Enriquez, Zeph Thibodeau, and Paula Bath. Seven new students joined the Centre in 2024-2025 (3 Ph.D. and 4 M.A): Leigh Kotsilidis, Jake Zaslav, Enrica Aurora Cominetti, Ming Fearon, Abygail Berg, Katie-May Arndt, and Emily Bain.

The Centre sponsored a Virtual Lecture series (5 talks) during the 2024 Fall term on the theme of MULTISENSORY MUSEOLOGY, and staged a wildly successful 5th international conference in the UNCOMMON SENSES conference series entitled "Uncommon Senses V: Sensing the Social, the Environmental and Across the Arts and Sciences" in May 2025. The conference attracted 383 registered participants: this broke all previous attendance records. The Centre also sponsored three talks in the Talking Sense seminar series.

Centre members (faculty, fellows, and students) brought out 4 books in 2024-2025, including *Picturing Aura* by Jeremy Stolow; *Sensorium* by David Howes; *How to Work with Space* by Karen Messer; and *Rebellion in an Other Mexico: The Last Judgment/Rebelión en el otro México: El Juicio Final* by Adela Goldbard, as well as 1 translation, David Howes, *Investigaciones Sensoriales*.

Faculty members and fellows published 4 books as well as 4 chapters in books, 24 peer-reviewed journal articles, and presented 43 conference papers or invited talks. Student members published 1 book chapters, 6 peer-reviewed journal articles; and presented 37 conference papers or invited talks as well as 3 exhibitions (Goldbard)

Centre members, singly and/or in teams, submitted 11 new grant applications, 9 of which proved successful with 1 pending, and brought in a total of $464,562 in new funding ($29,500 of which was from sources internal to the university such as the OVPRII, and $435,062 from external agencies such as the SSHRC). Centre members were listed as co-applicants or collaborators on 9 team/network grant applications to both national and international funding agencies: 7 of the latter applications proved successful and 2 remain pending for a total of $985,816 in new research funding (all external).

Meanwhile, on-going research grants totalled $913,289 (with $840,289 of that amount being from an external source with an internal to Concordia PI and $73,000 from an external source with an external to Concordia PI). The total amount of new and ongoing funding for sense-based research initiatives in 2024-2025 therefore comes to $3,342,667.

With its continuous stream of visiting scholars and ever-expanding network of Affiliate Members, its renowned international conference and virtual lecture series, and its role as the

siège social of *The Senses and Society* journal and hub of the international network of sensory studies scholars, the Concordia Centre for Sensory Studies has succeeded at making Concordia University *the* centre for sensory studies, worldwide

David Howes, Co-Director
Sociology and Anthropology

Florian Grond, Co-Director
Design and Computation Arts

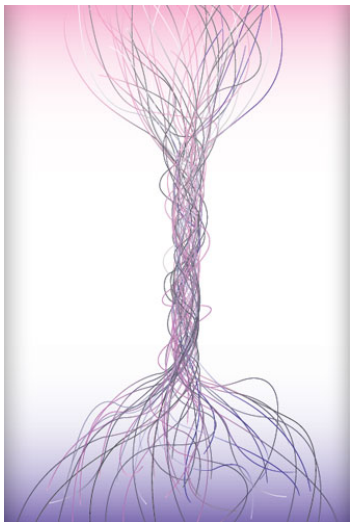


Image Credit: 'The Ecosopher' by Erik Adigard

2 MEMBERSHIP

2.0 Advisory Committee

Michael Bull (Media and Film, Sussex)

Richard Newhauser (English, Arizona State)

Caroline A. Jones (Architecture, MIT)

2.1 Members

Nayrouz Abu Hatoum (Sociology and Anthropology)

Sowparnika Balaswaminathan (Religions and Cultures)

Carolina Cambre (Education)

May Chew (Art History)

Martin French (Sociology and Anthropology)

Bianca Grohmann (Marketing)

Florian Grond (Design and Computation Arts), Co-Director

David Howes (Sociology and Anthropology), Co-Director

Aaron Johnson (Psychology)

Marc Lafrance (Sociology and Anthropology)

Jordan Le Bel (Marketing)

John Potvin (Art History)

VK Preston (History)

Geneviève Sicotte (Études françaises)

Jeremy Stolow (Communication Studies)

Matthew P. Unger (Sociology and Anthropology)

Christopher Salter (Design and Computation Arts), Emeritus

2.2 Associate Members

Luis Sotelo Castro (Theatre)

Mark Watson (Sociology and Anthropology)

2.3 Affiliate Members

Ehsan Akbari, Faculty of Education, University of Regina, Regina, Canada

Ruth Anderwald, Artistic Research Center of the University of Music and Performing Arts Vienna, Austria

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

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

Natalia Bieletto-Bueno Centre for Research in Arts and Humanities, Universidad Mayor, Santiago, Chile

Marie-Josée Blanchard, Religious Studies, St. Francis Xavier University, Antigonish, Canada

Sheryl Boyle, Azriel School of Architecture and Urbanism, Carleton University, Ottawa, Canada

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

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

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

David Garneau Department of Visual Arts, University of Regina, Saskatchewan, Canada

Leonhard Grond Artistic Research Center of the University of Music and Performing Arts Vienna, Austria

Simon Hajdini Department of Philosophy, University of Ljubljana, Slovenia

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

Hsuan L. Hsu Department of English, University of California, Davis, USA

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

Hillary Kaell, Department of Anthropology and School of Religions Studies, McGill

Laurel Lawson, Artist-Engineer/Research, The Choreodaemonic Collective & Kinetic Light

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

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

Melissa Park School of Physical & Occupational Therapy, Faculty of Medicine and Health Sciences, McGill University, Montreal, Canada

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

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

Charlotte Ribeyrol, Professor of 19th-century British Literature, English Department, Sorbonne Université, Paris

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

Chris Salter, professor of Immersive Arts, Zurich University of the Arts, Zurich, Switzerland

Alice Sheppard Founder and Artistic Director, Kinetic Light, USA

Mary Sherman, Executive Director, TransCultural Exchange, Boston, MA

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

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

Samuel Thuo (Sanjotz), The Senses Architect, Nairobi, Kenya

Gisèle Trudel École des arts visuels et médiatiques, UQAM; Cofounder, Ælab Artist Research Unit, Montreal, Canada

2.4 Fellows

Audrey-Anne Bouchard Senior Fellow (2024-)

William Buxton, Senior Fellow (2022-)

Constance Classen, Senior Fellow (2016-)

Elizabeth Davis Postdoctoral Fellow (2024-2026)

Gabrielle Desgagné, Junior Fellow (2019-)

Juliana España Keller, Senior Fellow (2024-)

Léon Franzen, Postdoctoral Fellow (2019-)

Hubert Gendron-Blais, Junior Fellow (2023-)

Chantale Laplante, Junior Fellow (2023-)

Erin Lynch, Senior Fellow (2020-)

Karen Messer, Senior Fellow (2021-)

Aaron Richmond Postdoctoral Fellow (2025-)

Melanie Schnidrig, Senior Fellow (2024-)

Nick Wees Postdoctoral Fellow (2024-2026)

Olya Zikrata, Senior Fellow (2024-)

2.5 Postdocs, Visiting Professors, Professionals and Interns

In 2024-2025, we were joined by two new postdocs, Elizabeth Davis and Nick Wees, both funded by the Social Sciences and Humanities Research Council of Canada. Their two-year terms commenced on 1 May 2024.

The Centre hosted 5 visiting scholars in 2024-25, including: Elisa Fiore, Alina Hruba, and Brígida Cristina Maestres Useche.

2.6 Student Members

2.6.1 Incoming Students

Year	Name		Program	Principal Supervisor	Co-supervisor(s)
2024	Leigh	Kotsilidis	INDI PhD	Darren Wershler	Florian Grond Alice Jarry
2024	Jake	Zaslav	COMMs MA		
2024	Enrica Aurora	Cominetti	SOAN PhD	Shelley Reuter	Marc Lafrance
2024	Ming	Fearon	Design MA	Kevin Lo	Florian Grond
2024	Katie-May	Arndt	HUMA PhD	Miranda Smitheram	David Howes
2024	Emily	Bain	Design MA	Florian Grond	Melissa Park (McGill)

2.6.2 Ongoing Students

Year	Name		Program	Principal Supervisor	Co-supervisor(s)
2024	Eve	Garnier	INDI MA	Jens Giersdorf	Luis Sotelo Castro Barbara Lorenzkowski
2024	Sarah	Yems	SOAN PhD	Kregg Hetherington	David Howes
2024	Paolo	Gruni	INDI PhD	David Morris	
2023	Clare	Walker	ANTH MA	Julie Soleil Archambault	David Howes
2023	Stephanie	Murray	HUMA PhD	David Howes	Mark Watson
2023	Lera	Kolomietc	INDI PhD	David Howes	Michael Bull (Sussex)
2023	Thomas	Seibel	Religion PhD	Sowparnika Bal-aswaminathan	David Howes
2023	Lisa	Conway	INDI PhD		David Howes
2023	Chip	Limeburner	INDI PhD	Rilla Khaled	David Howes
2023	Neslihan	Sriram-Uzundal	EDUC PhD	David Waddington	David Howes Steven High
2022	Nathan	Ferguson	ANTH MA	Marc Lafrance	
2022	Sarah	Pollman	COMM PhD	Jeremy Stolow	
2022	Ahmad-Reza	Mohammadpour-Yazdi	SOAN PhD	Marc Lafrance	
2022	Aurelie	Roy-Bourbeau	ANTH MA	David Howes	Florian Grond
2021	Burcu	Yasin	INDI PhD	Matthew Unger	
2021	Adela	Goldbard	INDI PhD	David Howes	Catherine Russell Shauna Janssen

2021	Leona	Nikolić	COMM PhD	Jeremy Stolow	
2021	Craig	Farkash	SOAN PhD	David Howes	Matthew Unger
2021	Maria	Vargas	HUMA PhD	David Howes	Luis Sotelo VK Preston
2020	Rodrigo	D'Alcantara	Art History PhD	John Potvin	May Chew
2020	Brice	Ammar-Khodja	INDI PhD	Alice Jarry	David Howes, Ursula Eicker
2020	Marie-Ève	Ducharme	INDI PhD	Jordan LeBel	Kim Sawchuk Christopher Moore
2020	Puneet	Jain	INDI PhD	David Howes	Chris Salter Alice Jarry
2020	Jayanthan	Sriram	HUMA PhD	David Howes	Hsuan Hsu John Potvin
2019	Karine	Elalouf	Psych PhD	Aaron Johnson	Bianca Grohmann
2019	Chélanie	Beaudin-Quintin	HUMA PhD	David Howes	Angélique Wilkie Olivier Asselin (UdeM)
2019	Marc-André	Cossette	INDI PhD	Florian Grond	David Howes Chris Salter
2019	Jamilah	Dei-Sharpe	SOAN PhD	Marc Lafrance	
2018	Neha	Chugh	SOAN PhD	Martin French	David Howes
2018	Nik	Forrest	HUMA PhD	Ingrid Bachman	Krista Lynes Owen Chapman
2017	Karine	Chrétien Guillemette	INDI PhD	Jordan LeBel	Margie Mendell, Rosemary Reilly,
2017	Rebecca	van der Post	HUMA PhD	Matthias Fritsch	David Howes

2017	Garnet	Willis	INDI PhD	Chris Salter	Michael Montanaro Sandeep Bhagwati
2016	Arianna	García-Fialdini	Art Ed PhD	Kathleen Vaughan	Steven High Lorrie Blair
2010	Florencia	Marchetti	HUMA PhD	Erica Lehrer	Chris Salter David Howes

2.6.3 Graduating Students (2023-2024)

Years Active	Name		Program	Principal Supervisor	Co-supervisor(s)
2019	Paula	Bath	SOAN PhD	David Howes	Matthew Unger Valerie de Courville Nicol
2019	Emilie	O'Brien	Art Ed MA	Kathleen Vaughan	David Howes
2018	Laura	Enriquez	HUMA PhD	David Howes	Steven Stowell, David Morris Angela Vanhaelen (McGill)
2018	Zeph	Thibodeau	INDI PhD	David Howes	Alice Jarry Virginia Penhume
2024	Abygail	Berg	Design MA	Rilla Khaled	Florian Grond

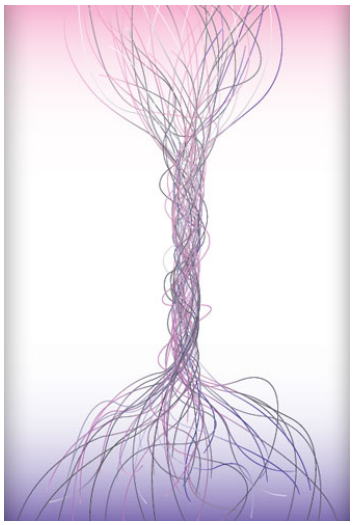


Image Credit: 'The Ecosopher' by Erik Adigard

3 FUNDING

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

Each application or grant is distinguished by its focus and the axis or cluster to which it belongs. The four foci derive from the 2020 Development Plan (discussed further in the final section of this Report). The axes and clusters derive from the period when the Centre became a university research centre.

KEY

FOCUS (FROM 2020 ON)

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

AXES (FROM 2016 ON)

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

CLUSTERS (EMERGENT)

Cluster A – Law & the Senses
Cluster B – Emplacement

Cluster C – Disability & the Senses
Cluster D – Gender & the Senses
Cluster E – Materiality & Immateriality
Cluster F – Smartness, the Sensor Society & Sentient Ecologies

MEMBERSHIP

Regular Member
Associate Member
Affiliate Member
Postdoctoral Fellow
Graduate Student Member

3.1 New Research Grants and Applications

§ 163. Grenadine. Proceeds from the registration fees paid by the 383 registered participants to attend and/or present a paper at the Uncommon Senses V conference. Organizing Committee: **Sowparnika Balaswaminathan**, **Florian Grond**, and **David Howes**
Grant period: 2025 Total amount: $29,000

§ 162. Social Sciences and Humanities Research Council (SSHRC) SIG Exploration Grant. *Accessible wayfinding for blind and low vision exhibition visitors*. Principal Investigator: **Florian Grond**. Collaborator: CSS Postdoctoral Fellow **Aaron Richmond**
Grant period: 2025-2026 Total amount: $5,000

§ 161. Austrian Science Fund doc.funds DOC1967625. *On Dis/Orientation*. Main applicant CSS Affiliate **Ruth Anderwald**. Collaborator: **Florian Grond**
Grant period: Submitted in May 2025 Total amount: pending

§ 160. Creative Europe Project CREA2027, 101254929*. liggocene – Art for the Age of Dizziness*. Main applicant: CSS Affiliates **Ruth Anderwald** and **Leonhard Grond** (association Hasenherz). Collaborator: **Florian Grond**
Grant period: Submitted in May 2025 Total amount: pending

§ 158. New Frontiers in Research Fund–Transformation (NFRF-T) Grant: *Toward A New Common Sense: Multisensory Collaboratory for the Enhancement of Individual, Collective and Planetary Wellbeing*. Nominated Principal Investigator: **David Howes.** Co-Principal Investigators: **Florian Grond**, CSS Affiliate **Melissa Park** (McGill), Ana Gómez-Carillo (McGill), Douglas Robb (UCalgary). Co-investigators: CSS Affiliate **Kathleen Sitter** (UCalgary), CSS Affiliate **David Garneau** (URegina); Dor Abrahamson (UC Berkeley); Mikkel Bille (UCopenhagen); Michele Friedner (UChicago); Gili Hammer (Hebrew U, Mount Scopus); Rivke Jaffe (UAmsterdam); Carey Jewitt (UCL); Caroline A. Jones (MIT); Daniel Bonilla Maldonado (U de los Andes, Bogotá); Alex Oehler (URegina);

René Provost (McGill); Sundar Sarukkai (Bangalore); Charles Spence (Oxford); Phillip Vannini (Royal Roads). Collaborators: **Constance Classen**; Anna Harris (Maastricht)
Grant period: NOI submitted 1 May 2025 Total amount: pending

§ 157. New Frontiers in Research Fund – 2025 Exploration (NFRF-E) Grant: *Toward A New Common Sense: Multisensory Collaboratory for the Enhancement of Individual and Collective Wellbeing*. Nominated Principal Investigator: **David Howes.** Co-PI: Alan Dunyo Avorgbedor (Architecture, McGill). Co-investigators: **Constance Classen**, Bart Simon (Sociology & Anthropology), CSS Affiliate **Kathleen Sitter** (UCalgary Dor Abrahamson (UC Berkeley); Mikkel Bille (UCopenhagen); Michele Friedner (UChicago); Gili Hammer (Hebrew U, Mount Scopus); Rivke Jaffe (UAmsterdam); Carey Jewitt (UCL); Caroline A. Jones (MIT); Daniel Bonilla Maldonado (U de los Andes, Bogotá); Alex Oehler (URegina); René Provost (McGill); Sundar Sarukkai (Bangalore); Charles Spence (Oxford); Phillip Vannini (Royal Roads)
Grant period: LOI submitted 4 February 2025 Total amount: pending

§156. Concordia University, Office of the Vice President Research, Impact and Innovation (OVPRII) Aid to Research Related Events (ARRE) Grant: travel grant to bring Sundar Sarukkai to Montreal to present a Keynote at the Uncommon Senses V conference, 9 May 2025. Principal Investigator: **Sowparnika Balaswaminathan**.
Grant period: 2025 Total amount $1,500*

§ 155. Concordia University, Office of the Vice President Research, Impact and Innovation (OVPRII) Aid to Research Related Events (ARRE) Grant: travel grant to bring Polina Dimova to Montreal to present a Keynote at the Uncommon Senses V conference, 8 May 2025. Principal Investigator: **Florian Grond**.
Grant period: 2025 Total amount $1,500

§ 154. Japan Society for the Promotion of Science (JSPC) Core-to-Core Program Grant: *World Networking Project for the Establishment of Atmospheric Studies*. Principal Investigator: CSS Affiliate **Yuho Hisayama** (Kobe Institute for Atmospheric Studies [KOIAS], Kobe University, Tokyo). North American Core: Centre for Sensory Studies. Core Leader: **David Howes**. Co-researchers: **Florian Grond**, **Jordan LeBel**, **Matthew Unger** and CSS Student Members **Jayanthan Sriram**, **Puneet Jain**, **Brice Ammar Khodja.** Other Cores include: Society of New Phenomenology, Darnstadt, Germany led by Michael Grossheim; Koper Science and Research Centre, Koper, Slovenia led by Lenart Slof.
Grant period: 2025-2030 Total amount: 60 million JPY for 5 years ($574,618 CDN)

§ 153. Social Sciences & Humanities Research Council (SSHRC) Destination Horizon EU 2025. *Consortium for centring 1st-person perspectives: Workshopping a phenomenology of the intangible to understand the potentiality of crossing cultural heritage(s)*. Principal investigator: CSS Affiliate **Melissa Park** (McGill). Co-applicants: **Florian Grond**, **David Howes**, Keven Lee (UdeM). Collaborators: CSS Affiliate **Kyle Keane** (Bristol), Lisa Stephenson (McGill) + 5 others.
Grant period: 2025-2026 Total amount: $15,000.

§ 152. Fonds de Recherche du Québec – société et culture (FRQSC) Research Creation Support for New Academics (CZZ) *Navigating Sound through Touch: Immersive Technologies for Accessible Non-Visual Creations*. Principal investigator: **Florian Grond**. Partners: CSS Affiliate **Audrey-Anne Bouchard** (Montreal) CSS Affiliate **Kyle Keane** (Bristol)
Grant period: 2025-2028 Total amount: $45,000

§ 151b MITACS Postdoctoral Grant. *Access in Counterpoint 2.0: Wayfinding in Curatorial Situations.* Supervisor: **Florian Grond**. Postdoc: CSS Postdoctoral Fellow **Aaron Richmond** internship with MITACS partner Mass Culture Ontario
Grant period: 2025-2026 Total amount: $30,000

§ 151a. MITACS Doctoral Grant: *Access in Counterpoint 2.0: Wayfinding in Curatorial Situations*. Supervisor: **Florian Grond**. Doctoral student: CSS Student member **Marc-André Cossette** internship with MITACS partner ELECTRA
Grant period: 2025-2026 Total amount: $15,000

§ 149. Social Sciences & Humanities Research Council (SSHRC) Partnership Development Grant. *Relational connectivity and cultural participation: An immersive ethnographic and participatory approach to co-creating accessibility in a neurodiverse world*. Principal Investigator/Director: CSS Affiliate **Melissa Park** (McGill). Co-applicants/Co-Directors: **Florian Grond**, **David Howes**, Keven Lee (UdeM) Simon April (Kéroul). Collaborators: Asaba, E., Behrer, L., Catala, A., Fogelberg, D., Kottorp, A., Mattingly, C., Mayo, N., Nelson, S., Valente, T., Quéinnic, JP. Partner Organisations: CSS Affiliate **Audrey-Anne Bouchard**, CSS Affiliate **Dawn Prince-Hughes** (Cultural Autism Studies @ Yale), Fierté Montréal, Kéroul, Les Grands Ballets Canadiens, Postmarginal Projects Inc, Scènes interactives technologiques, Société Alzheimer de Montréal, Théâtre Déchaînés.
Grant period: 2025 - 2027 Total amount: $199,198.

3.2 On-Going Research Grants and Projects

§ 149 Social Sciences & Humanities Research Council (SSHRC) Partnership Engage Grant: *Breaking the silence to create inclusive atmospheres: Immersive listening to understand and transform isolation and loneliness with the Jamaica Association of Montreal*. Principal Investigator: CSS Affiliate **Melissa Park**. Co-investigator: **Florian Grond**, **David Howes**.
Grant period: 2024-2025 Total amount: $25,000

§ 148 Trebek Grant. *Beyond Ecological Grief* (an immersive audio podcast series on how to overcome ecological grief). Principal Applicant: Amy Romer (journalist). Collaborators**: Florian Grond**, Nicola Smith (Biology).
Grant period: 2024-2026 Total amount: $99,000

§ 145 Centre for Interdisciplinary Studies in Society & Culture (CISSC) Working Group Support Program. *Visual Methods Studio Working Group*. Principal Investigator: **Carolina Cambre**. $2,250
Grant period: 2024-2025 Total amount: $2,250 [Axis 4]

§ 144 MITACS Grant. *Understanding our dependence on convenience: towards new patterns of food consumption.* Principal Investigator**: Jordan LeBel**.
Grant period: 2024-2025 Total amount: $45,000 [Axis 3]

§ 142 SSHRC Insight Development Grant. *Angles of Consequence*. Principal Investigator: Meghan Moe Beitiks. Co-Investigator: **VK Preston**.
Grant period: 2023-2025 Total amount: $73,000

§ 140 Canada First Research Excellence Fund, Healthy Brains for Healthy Lives Program *Exploring "Deep Attention": Bridging Neuroscientific and Literary Perspectives*. Principal Investigators**:** Jelena Ristic (McGill, Psychology) Miranda Hickman (English, McGill) Co-investigator: **Aaron Johnson**.
Grant period: 2024-2025 Total amount: $52,000

§ 139 Concordia University, Office of the Vice-President Research and Graduate Studies Aid to Research Related Events (ARRE) Dissemination and Publication Program Grant: *Sensorium* book project. Principal Applicant: **David Howes**. $4,250
Grant period: 2024-2025 Total amount: $4,250 [Axis 1 & 2]

§ 138 Centre for Sensory Studies Aid to Scholarly Publication Program Grant: *Sensorium* book project. Principal Applicant: **David Howes**.
Grant period: 2024-2025 Total amount: $2,500 [Axis 1 & 2]

§ 137 Centre for Sensory Studies Aid to Scholarly Publication Program ($2,500) and Office of the Vice-President Research and Graduate Studies, Aid to Research Related Events (ARRE), Dissemination & Publication Program ($5,000) Grant: *Aura* book project. Principal Applicant: **Jeremy Stolow**.
Grant period: 2024-2025. Total amount: $7,500 [Axis 2 + Cluster E]

§ 135. Social Sciences & Humanities Research Council (SSHRC) Insight Grant: *The Colour Cure: A History of Chromotherapy and its Techno-Culture*. Principal Investigator: **Jeremy Stolow**. Collaborator: CSS Affiliate **Charlotte Ribeyrol** (Sorbonne).
Grant period: 2024-2029. Total amount: $190,050.00

§ 134 Social Sciences & Humanities Research Council (SSHRC) Insight Development Grant: *Sensitive Material: A Preliminary Reconnaissance of the Spiritual, Sensorial and Legal Personality of Indigenous Artefacts*. Principal Investigator: **David Howes**. Co-Investigators: **Sowparnika Balaswaminathan**, **Mark Watson**, and CSS Affiliate **David Garneau** (Visual Arts, University of Regina). Collaborators: Maureen Matthews (University of Manitoba), Peter Morin (Ontario College of Art and Design University), Kanako Uzawa (Hokkaido University).

Grant period: 2024-2026 Total amount: $66.000.

§ 131 Applied AI Institute 2024 Working Group Support Grant: *Sensorium Collaboratory*. Principal Investigator: **David Howes**. Collaborators: **Nayrouz Abu Hatoum** (Sociology & Anthropology), **Marc Lafrance** (Sociology & Anthropology), Jason Lewis (Design and Computation Arts), Eldad Tsabary (Music) + 2 faculty from UdeM. Research Assistants: **François Lespinasse** (INDI PhD), **Thomas Seibel** (Religions & Cultures PhD) + 3 other PhD students. $10,000
Grant period: 2024-2025 Total amount: $10,000

§ 126 Fonds de recherche du Québec – Santé réseau thématique programme: "Réseau AIRS (Air, Intersectorialité, Recherche respiratoire et Sonore), Co-Principal Investigators: Philippe Jouvet (Université de Montréal) & Catherine Guastavino (McGill). Co-investigators: **David Howes** (co-leader of Axis 4: Society, Public Policy and Environmental Justice), **Florian Grond** + approx. 30 researchers from across Quebec.
Grant period: 2024-2032 Total amount: $7,792,000

§ 125 Social Sciences & Humanities Research Council (SSHRC) Insight Development Grant. "*Crafting Subjects: Aesthetics, Ethics, & Labour in the Neoliberal Nation*. Principal Investigator: **Sowparnika Balaswaminathan**.
Grant period: 2024-2027 Total amount: $50,562.

§ 119 Social Sciences & Humanities Research Council (SSHRC) Insight Development Grant: *Sensing Differently*: *Creating inclusive atmospheres as sensory-friendly zones and their evaluation with immersive sound technologies***.** Principal investigator: **Florian Grond**. Co-investigators: **David Howes**, **Matthew Unger** and CSS Affiliate **Melissa Park** (McGill). Note: MITACS-funded CSS Postdoctoral Fellow **Aaron Richmond** and CSS Student Member **Marc-André Cossette** are included in the research activities of this project
Grant period: 2023-2026 Total amount: $73,000

§ 116 Swiss National Science Foundation (SNSF) Grant: *Probing XR's Futures: Design Fiction, Bodily Experience and Critical Inquiry*. Principal Investigator: CSS Emeritus Member **Christopher Salter** (Zurich University of the Arts & Concordia University). Co-investigators: **David Howes**, Sabine Himmelsbach, HeK (Haus der elektronischen Künste Basel), Lorenza Mondada (University of Basel), Pilar Orero (Auton. University of Barcelona), Andreas Uebelbacher (Access for All, Spain).
Grant period: 2023-2027 Total amount: $1,407,625 CAD

§ 107 SSHRC Insight Development Grant. *Emerging Educational Policies in Times of Crisis: Visual Accountability in Mexico and Canada*. Principal Investigator: **Carolina Cambre**. Co-applicant: Elizabeth Ocampo Gomez, (Instituto de Investigaciones en Educación Universidad Veracruzana, México). $65,000
Grant period: 2022-2025 Total amount: $65,000

§ 106 FRQSC Research Support for New Academics. *Atmospheres of Accusation: Law, Nature, and Colonial Governmentality*. Principal Investigator: **Matthew Unger**. $40,238
Grant period: 2022-2025 Total amount: $40,238

§ 105 FRQSC Soutien à la recherche pour la relève professorale *Decolonial Entanglements: Art, Technology and Critical Genealogies of Immersion*. Principal Investigator: **May Chew**.
Grant period: 2022-2025 Total amount: $45,000

§ 91 SSHRC Insight Grant. *Expressive Masculinities: Heterosexual Men and Emotional Expression in Popular Music*. Principal Investigator: **Marc Lafrance.** Co-investigator: **Lori Burns** (CSS Affiliate Member, UOttawa). Collaborator: **Matt Unger**.
Grant period: 2021-2025 Total amount: $85,700

§ 90 "Primitivism and Interior Design: Art Deco, Hybridity and the Decolonization of the Modern Interior in France, 1909-1939." SSHRC Insight Grant. Principal Investigator: **John Potvin**.
Grant period: 2021-2025 Total amount: $91,174

§ 84 "The Art of Visual Politics: Tracing, Making and Imagining Palestine." FRQSC Nouveaux Chercheurs (Research Support for New Academics Research Support for New Academics). Principal Investigator: **Nayrouz Abu Hatoum**.
Grant period: 2021-2025 Total amount: $44,622

§ 80. "Privacy Pedagogies for Virtual Play." SSHRC Insight. Principal Investigator: **Martin French**. Co-investigators: **David Howes**, Sylvia Kairouz. Collaborators: Helen Nissenbaum (Cornell), Eva Monson (U Sherbrooke), Annie-Claude Savard (U Laval).
Grant period: 2021-2025 Total amount: $98,554

§ 59. Social Sciences & Humanities Research Council (SSHRC) Insight Grant: *Explorations in Sensory Design*. Principal Investigator: **David Howes**. Co-investigators: **Constance Classen, Carmela Cucuzzela, Arseli Dokumaci, Bianca Grohmann, Aaron Johnson, Jordan LeBel**. Collaborators: CSS Affiliate **Charles Spence** (Oxford), Victoria Bates (Bristol), Henning Schmidgen (Bauhaus), Ellen Lupton (Cooper-Hewitt Smithsonian), Suzanne Sauvage (McCord), Martine Lizotte (ITHQ), Steph Singer (Open Senses).
Grant period: 2020-2025 Total amount: $297,000.

In sum

Centre members, singly and/or in teams, submitted 11 new grant applications, 9 of which proved successful, 1 was rejected and with 1 pending. This brought in a total of $464,562 in new funding ($29,500 of which was from sources internal to the university such as the OVPRII, and $435,062 from external agencies such as the SSHRC).

Centre members were listed as co-applicants or collaborators on 9 team/network grant applications to both national and international funding agencies: 7 of the latter applications proved successful and 2 remain pending for a total of $985,816 in new research funding (all external).

Meanwhile, on-going research grants totalled $913,289 ($840,289 from an external source with an internal to Concordia PI and $73,000 from an external source with an external to Concordia PI).

The total amount of new and ongoing funding for sense-based research initiatives in 2024-2025 therefore comes to $3,342,667. Note: These tallies do not include the amounts for § 125 (Réseau AIRS, FRQS) nor § 116 (Probing XR's Futures, SNSF).

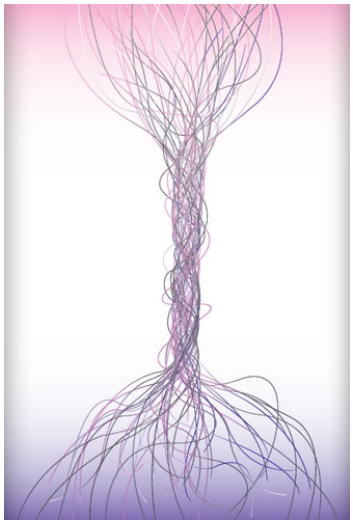


Image Credit: 'The Ecosopher' by Erik Adigard

4 PUBLICATIONS & OTHER PRODUCTIONS

4.1 Books and Special Issues (4)

4.1.1 Faculty and Fellows

Stolow, Jeremy. 2025. *Picturing Aura: A Visual Biography. Cambridge,* MA: MIT Press.

Howes, David. 2025. *Investigaciones sensoriales Una historia de los sentidos en la antropología, la psicología y el derecho*. Mar del Plata: Universidad Nacional de Mar del Plata – trans. Carlos Domínguez, Gerardo Rodríguez and María Emilia García Miranda

Howes, David. 2024. *Sensorium: Contextualizing the Senses and Cognition in History and Across Cultures*. Elements – Histories of Emotions and the Senses series. Cambridge: Cambridge University Press

Messer, Karen. 2024. *How to Work with Space: Spatial Knowledge in Organizations and Research Practice*. Springer Link.

Adela Goldbard. 2024. *Rebellion in an Other Mexico: The Last Judgment/Rebelión en el otro México: El Juicio Final*. Gallery 400

4.2 Chapters in Books, Journal Articles (32)

Chapters in Books

4.2.1 Faculty and Fellows

Balaswaminathan, Sowparnika. 2024. "Aram, Caste, and Class: Karnan as the Tamil Mass Hero." *The Routledge Companion to the Mahābhārata*. Eds. Shubha Pathak, Brian Collins, & Fred Smith. Routledge.

Balaswaminathan, Sowparnika. 2025. "The Village Hotel: Aesthetic Formations and the Sacred Landscape in Tamilnadu." *Religions of South Asia: Special Issue on Pilgrimage* 19(2).

Balaswaminathan, Sowparnika. 2025. "Hindu Ethics, Arts & Aesthetics." *The Bloomsbury Handbook of Hindu Ethics. Eds. Pratap Penumala & Arvind Sharma.* Bloomsbury. Forthcoming.

Howes, David. 2025. "Métis Realism: On the materiality of smoke and relativity of rocks." In Arin Fay (ed.) *Dark Chapters and Métis Still Life: The Art of David Garneau*. Regina: University of Regina Press.

4.2.2 Students

Sriram, Jayanthan. 2025. "Aesthetics as Aistethics: Transforming the Original Conception of Aesthetics as Sensory Episteme to Sensory Perception as Relation of Action, Knowing and Being." *The Routledge History of the Senses*, edited by Andrew Kettler and Will Tullett. Routledge

Journal Articles

4.2.3 Faculty and Fellows

Abu Hatoum, Nayrouz. 2023. "Chapter 18: 'The Wall Came to Me': Resisting Everyday Settler-Colonial Spatial Violence." Handbook on Gender and Cities, edited by Linda Peake, Anindita Datta, and Grace Adeniyi-Ogunyankin, 192–201. Cheltenham: Edward Elgar.

Assali, Hadeel and **Abu Hatoum, Nayrouz.** 2023. "Becoming Al-Mulatham/a: Fedayee Art, Abu Oubaida, and Palestinian TikTok." Producing Palestine: The Creative Production of Palestine Through Contemporary Media, edited by Helga Tawil-Souri and Dina Matar, 51–62. London: I.B. Tauris.

Abu Hatoum, Nayrouz and Hoque, Anna Shah. 2024. "Bringing Soil, Breaking Bread: Archival Praxis in Visual Storytelling of Palestine in Exile." Journal of Palestine Studies 53(3): 18–35.

Courcot, B., Trudel, G., & **Cossette, Marc-André.** 2025. The dimensional data of American beech trees in changing climates: Environmental data science meets digital art installations in public space. Climanosco Research Manuscripts, 5

Salter, C., & **Cossette, Marc-André.** 2024. Performing AI (Labor and Complexity on the Contemporary Stage). TDR, Volume 68 , Issue 1:pp. 70 - 86

Desgagné, Gabriella. 2025. Mise en valeur des arts autochtones au Musée des beaux-arts de Sherbrooke dans le Ndakina. Les Cahiers du CIÉRA, (25), 79–96.

Lemay-Perreault, R., Paquin, M. and **Desgagné, Gabrielle**. 2024. " L'art comme "zone de contact" entre autochtones et allochtones: Une médiation commémorative et réconciliatoire?" Patrimoines. Les carnets du RéPUQ, numéro 1, 17-21.

Murch, W.S., Kairouz, S. and **French, Martin**. 2024. "Establishing the Temporal Stability of Machine Learning Models that Detect Online Gambling Related Harms," Computers in Human Behavior Reports 14, Online first

Savard, Annie-Claude, Sylvia Kairouz, Juliette Nadeau-Tremblay, Magaly Brodeur, Francine Ferland, **Martin French**, Adèle Morvannou, Nadine Blanchette-Martin, Magali Dufour, Valérie Van Mourik and Eva Monson. 2024. "'It would Never have Happened Without the Pandemic': Understanding the Lived Experience of Individuals who Increased their Online Gambling Participation," *Journal of Gambling Studies*, 41(1): 247-265.

Grohmann, Bianca and Maryam Tofighi.2024. "The Effect of Retail Shelf Position on Private-Label Brand Evaluations." International Journal of Retail & Distribution Management 52(5),: 549–564.

Grohmann, Bianca and Annamma Joy. "From Conscious Capitalism to Philanthro-Capitalism: Framing the Sustainability Paradox Facing Patagonia." Critical Perspectives in the World of Art, Fashion and Wine, edited by Annamma Joy, 235–259. Toronto: DeGruyter, 2024.

Howes, David. "Sensescapes" (2025) LA + Interdisciplinary Journal of Landscape Architecture special issue LA + sense: 64-71

Jukier, Rosalie and **Howes, David.** 2024. "Judicial Dialogues in Mixed Jurisdiction Courts: How Civilian and Common Law Judges Converse on Canada's Supreme Court" Journal of International and Comparative Law 11(2): 159-181

Rizzo, JR., Rosenblum L.P., Samuel, C., Wittich, W., Martiniello, N., Beheshti, M., **Johnson, Aaron.,** Wu, Y.H., Sukhai, M., Swenor, B., 2024. "Accessible scientific conferences for blind and low vision professionals and researchers: A necessary step for achieving STEMM equity." Disability & Society, 1-7.

Lynch, Erin. 2024. "The Atmospherics of Inclusive Luxury: Exploring Sense Appeal at Montreal's Royalmont Mall." Sensory Design: Royalmont Project.

Explorations in Sensory Design.

Lynch, Erin. 2025. "Multispecies Sensing (or 'Becoming Ecosystemic'): An Introduction to the Sensory Exploration of the Montreal Biodôme." Explorations in Sensory Design.

Schnidrig, Melanie. 2024. "An Exclusive Sensory Getaway at the Royalmont Mall." *Sensory Design: Royalmont Project*, Montreal, Explorations in Sensory Design

Sicotte, Geneviève. "Vie et mort de la déesse. Une lecture de *Marie Calumet*." Dans l'atelier de la sociocritique, edited by Geneviève Lafrance and Judith Sribnai. Montreal: Presses de l'Université de Montréal, 2025.

Sicotte, Geneviève. 2024. "La légende dorée de la poutine : tentative de décodage d'un récit des origines." Ethnologies, vol. 46, no. 1: 153–174..

4.2.4 Students

Journal Articles

Ammar-Khodja, Brice and Celerier J-M.2025. Data polysensualisation as a transcendent environmental detection framework: beyond graphs, artifacts and matter. EKSIG 2025 : Data as Experiential Knowledge and Embodied Processes.

Benedict, Rosalin. 2024. "Sensing Heartbreaks in Montreal's Luxurious Royalmont: Listening to Silent Tears & Hearing the Loudness of Embodied Cries" *Sensory Design: Royalmont Project*, Montreal, Explorations in Sensory Design.

Sriram, Jayanthan. 2024. "Ephemeral Identities: Scenting as Creation and Modulation of Atmospheric Presence." Alabastron Journal.

Sriram, Jayanthan. 2024. "Listening beyond the Cochlear." Rev. of *Listening beyond the Cochlear*, Sound Studies, 359pp.

Sriram, Jayanthan. 2024. "Upscaling Democracy: Sensing the democratization of luxury." *Sensory Design: Royalmont Project*, Montreal, Explorations in Sensory Design.

Vargas, Maria. 2024. "Exploring Olfactory Frontiers: Reflexions on the Mall's Sensory Enchantment." *Sensory Design: Royalmont Project*, Montreal, Explorations in Sensory Design.

4.3 Conference papers and invited talks (79)

4.3.1 Faculty and Fellows

Abu Hatoum, Nayrouz. "Palestinian Art in Times of Revolution". Talk Series: *Unsettling Anthropology, Violence, Terror and Resistance. Social Anthropology Graduate Association & Centre for Feminist Research*, York University, October 25, 2024.

Abu Hatoum, Nayrouz. "Attending to the Fugitive, Resistance Video From Gaza". Witnessing Gaza Workshop 1: Setting the Stage: Histories, Practices Of Resistance And Genocidal Visual Modalities. Visible Evidence Conference XXX: Decentering Documentary, New Visions and Perspectives. December 17-20, 2024.

Cossette, Marc-Andre. "Creating with neural networks: From micro generation to computational agents." KIKK Festival, Namur, Belgium.25 October, 2024.

Classen, Constance. "Sensory Museology." Uncommon Senses V conference, Montreal, 7-10 May 2025

Grond, Florian. TransCultural Exchange Conference, part of the IDG E2IAN project dissemination. Boston, March 2025. With Vytautas Bucionis, Marianne Chelmar, and Melissa Park.

Grond, Florian. "Multisensory Practices and Accessibility." Three Roundtables *Uncommon Senses V Conference*, Concordia University, Montreal, May 2025. Served as discussant on two panels integrating student researchers from the IDG grants.

Grond, Florian (curated with MDES students Ming Fearon and Abygail Berg). MULTISENSORY ART GALLERY, DCART Department Classrooms, Immersive Visualization Lab, and Webster Library, Uncommon Senses V Conference, May 2025.

Grond, Florian Roundtable on Creative Accessibility. Co-hosted by Théâtre Déchaînés and Concordia's DCART484 course, May 12, 2025. Included presentations by students and initiated collaborations with New York-based disability arts organizations.

Grohmann, Bianca and Maryam Tofighi. "Shelf Positioning Dynamics: The Visual Impact of Proximity on Private Label and National Brands." *Association for Consumer Research Asia-Pacific Conference*, Bali, Indonesia, 2024.

Howes, David. "Probing XR's Futures: Kick-Off Workshop." Zurich University of the Arts, 18–19 June 2024.

Howes, David. "Sensuous Consonance: The Visual Arts in Conjunction with Music Around 1900." Royal Swedish Academy of Music & Swedish National Museum, Stockholm, 4 October 2024.

Howes, David. "The Sensorial Revolution in Islamic Studies." Closing keynote, *Historicizing the Muslim Sensorium: Toward a Sensory History of Islam in the Early Modern World*, Utrecht University, 18 October 2024.

Howes, David. "Toward a New Common Sense: Proposal for the Creation of a Multisensory Collaboratory for the Enhancement of Individual and Collective Well-Being." Sensory Studies:

Theories and Methods Workshop, University of Copenhagen, 2–3 October 2024.

Howes, David. "The Future of Sensory Studies: Current Developments, Challenges, Next Steps." Panel discussion, University of Copenhagen, 1 October 2024.

Howes, David. "Ways of Sensing: Calibrating the Techniques and Technologies of Perception-Action." Keynote lecture, *Scaling Senses – Sensing Bodies: Landscapes and Borders, Homes and Bodies* Conference, Media of Cooperation, University of Siegen, 13 November 2024.

Howes, David. "La contribution au pluralisme juridique canadien." *Les 30 ans du Code civil du Québec: De la fabrication à la réception*, Association Henri-Capitant, Cour d'Appel du Québec, Montréal, 29 November 2024.

Howes, David. "Architecture for the Senses." Corso Executive Olfactive Design, POLI.design, Milan (via Zoom), 5 February 2025.

Howes, David. "Sensing Animals Sensing." Department of Anthropology, University of Regina (via Zoom), 5 February 2025.

Howes, David. "Coming to Our Senses: Welcome to the Sensorial Revolution in the Social Sciences." Dawson Social Science Week, Dawson College, Montreal, 6 February 2025.

Howes, David. "Dark Chapters" Book Launch, Mackenzie Art Gallery, Regina, 6 March 2025.

Howes, David. "What's that Smell?" Roundtable, University of Regina, 6 March 2025.

Howes, David. "From the Sensorium as Object of Study to Sensing as Means of Inquiry." *Rethinking Sensoriality with David Howes* Workshop, SFB 1187 / Project P01 Ko-operative Multisensorische Praktiken, University of Basel, 28 March 2025.

Howes, David. "Explorations in Sensory Design: Crossing Sensory Ethnography and Design Anthropology." University of Neuchâtel, 27 March 2025.

Howes, David. "Coming To Our Senses: Proposal for the Creation of a Multisensory Collaboratory for the Enhancement of Individual and Collective Well-Being." Anthropological Crossroads Colloquium, University of Basel, 26 March 2025.

Howes, David. "Sensitive Material: A Study of the Spiritual, Sensorial and Legal Personality of Indigenous Artifacts, Within and Without Museum Collections." Institute of Social Anthropology, University of Bern, 25 March 2025.

Howes, David. "Sensitive Material." *Uncommon Senses V: Sensing the Social, the Environmental, and Across the Arts and Sciences*, Concordia University, Montreal, 7–10 May 2025.

Howes, David. "Meet the Author: Cross-Talk between the Senses." Authors' roundtable, *Uncommon Senses V: Sensing the Social, the Environmental, and Across the Arts and Sciences*, Concordia University, Montreal, 7–10 May 2025.

Stolow, Jeremy. "Response to 'The Materiality of Interreligious Encounters'." Cambridge University, UK (via Zoom), 21 May 2025.

Stolow, Jeremy. "Cross-Talk of the Senses: Response to Polina Dimova's At the Crossroads of the Senses." Uncommon Senses V, Concordia University, Montreal, 7–10 May 2025.

Stolow, Jeremy. "Picturing Aura." Public book talk, Department of Anthropology, University of California-Berkeley, 16 April 2025.

Stolow, Jeremy. "Picturing Aura." Public book talk, Center for Religion and Media, New York University, New York City, 14 April 2025.

Stolow, Jeremy. "Picturing Aura." Public book talk, Media History Research Centre, Concordia University, Montreal, 10 April 2025.

Stolow, Jeremy. "The Hand of Narkiewicz-Jodko." Society for Literature, Science, and the Arts (SLSA) Annual Conference, Dallas, 7–10 November 2024.

Stolow, Jeremy. "Thelma Moss, Aura Photographer." Canadian Communication Association Annual Meeting, Montreal, 20 June 2024.

Sicotte, Geneviève. "La preuve par la photo ? Hybridité et brouillage de la représentation." Paper presented at the *3e journée d'étude Concordia – Sorbonne-Nouvelle: Numérique, images et langues écrites, orales, dessinées…*, Concordia University, Montreal, 3 May 2024.

Lecchino, M., **LeBel, Jordan**. A Comparative Exploration of Sensory Design in Shopping Malls, presented at the Undergraduate Student Research Showcase, Concordia University, October 4.

Lynch, Erin. "Sensing the City: Explorations in Urban Sensory Ethnography." International Urban Symposium: Field Training School and Research Seminar (Urban Research: Theory and Methods). July 21-27, 2024, Montecatini Terme, Italy.

Lynch, Erin. "Time Travelling in a Post-Industrial Playground: (Uncommonly) Embodied Encounters with Urban Heritage." Uncommon Senses V: Sensing the Social, the Environmental, and Across the Arts and Sciences. May 9, 2025, Concordia University, Montreal.

Potvin, John chaired: 'Queer Identities and Textiles'. Textiles and Masculinities, sponsored by The Design History Society (online conference), June 2024.

Potvin, John chaired: 'Arts and Culture'. The Paris Conference on Arts and Humanities (Paris, France), June 2024.

Potvin, John. 'From Bananas to Lacquer: Jean Dunand, Josephine Baker and the Allure of Deco Shine', The Paris Conference on Arts and Humanities (Paris, France), June 2024.

Potvin, John. 'Luxury, Primitivism and Art Deco: A Case for the Importance of Touch in Interior Design', Society of Architectural Historians Virtual Conference, September 2024.

Potvin, John co-Chaired (with Benoit Beaulieu): 'The Senses in Interior Design', Society of Architectural Historians Virtual Conference, September 2024.

4.3.2 Students

Ammar-Khodja, Brice and Jean-Michaël Celerier. "Intermedia Scoring and Data Polysensualization: Sensing the Latent." Workshop at ISEA 2025 (International Symposium on Electronic Art), Seoul, South Korea, 2025.

Ammar-Khodja, Brice and Jean-Michaël Celerier. "Ballets Résiduels: Atelier de design participatif sur la pollution des sols en milieux urbains." Public design workshop, Champ des Possibles, Montreal, Quebec, Canada, 22 September 2024.

Cominetti, Aurora. "Rendre visible l'invisible : proposition de recherche sur les expériences de femmes vivant avec des handicaps invisibles de la sclérose en plaques au Canada." École d'été – Droits, citoyenneté et handicap : stratégies d'émancipation, UQAM, May 2025.

Bain, Emily. "Sensing the Intangible in the Field: The Potentiality of Immersive Media."Roundtable presenter. *Uncommon Senses V*, organized by Melissa Park, Concordia University, Montreal, 9 May 2025.

Bain, Emily. "The Atmospheres of Walkability: Considering Diverse Sensory Experiences for Sustainable Mobility."Panel speaker *In.Site2* Conference, 19 March 2025.

Enriquez, Laura Eliza. "Sweetness, Labour, and Virtue: Taste Dialectics in Godfried Schalcken's *Young Woman Eating Sweets* (1680–5)." Centre for Netherlandish Art 2025 Colloquium, Museum of Fine Arts, Boston, 16 May 2025.

Enriquez, Laura Eliza. "Sweet, Sharp & Pungent: The Sense of Taste in Early Modern Scientific Illustration, Society, and Culture." Northern Network for Medical Humanities Congress: *TONGUES. Medical Humanities across Linguistic and Cultural Frontiers*, Lancaster University (online), 21–23 May 2025.

Goldbard, Adela. "Visualizing Power Through the Reenactment of Violence." Distinguished closing plenary speaker, *International Visual Sociology Association (IVSA) Conference*, Universidad Veracruzana, Mexico, 2025.

Goldbard, Adela. "Etnografía, estética y conflicto." *XVIII Congreso de Antropología en Colombia*, Universidad del Cauca, Popayán, Colombia, 2025.

Goldbard, Adela. "Etnópera: Cine participativo, confrontación, embodiment y memoria." *Memory Studies Association 7th Annual Conference*, Lima, 2025.

Goldbard, Adela. "Participation in Panel: Latin American Media Theory." *Latin American Studies Association (LASA2025) Hybrid Congress: Poner el cuerpo en Latinx América*, 2025.

Goldbard, Adela. "Ethnography of Desire: Participatory Cinema, Embodiment, Confrontation, and Memory." Panel: *Intersections of Ethnography and Art*, *Latin American Studies Association (LASA2025) Hybrid Congress: Poner el cuerpo en Latinx América*, 2025.

Goldbard, Adela. Participant, *Graduate Student Conference Camp / Fire*, Tisch School of the Arts, New York University (NYU), 2025.

O'Brien, Emilie. "What the Body Knows: A Code for Living Well Together." *Uncommon Senses V: Sensing the Social, the Environmental, and Across the Arts and Sciences,* Concordia University, Montreal, QC, 7–10 May 2025.

O'Brien, Emilie. "What the Body Knows: Creative Embodiment as Pathway to Climate Justice. Attuning to Climate: Walking, Listening, Acting," Edmonton, AB, 16–18 October 2024.

Kolomietc, Lera. "Bodies of language are bodies in movement." *Uncommon Senses V: Sensing the Social, the Environmental, and Across the Arts and Sciences,* Concordia University, Montreal, QC, 7–10 May 2025.

Sriram, Jayanthan, and Neslihan Sriram-Uzundal. "Ephemeralizing Difference: German Guestworkers between Atmo-Racism and Olfactory Perseverance." *Work and Smell: Comparative Perspectives*, 2024.

Sriram, Jayanthan. "Sensory Violence: The Desensitization of Our Bodily Experiences of Violence." *Uncommon Senses V*, Concordia University, 9 May 2025.

Sriram, Jayanthan. "Modal Olfactory Atmospheres: Experiential Design of Olfactive Environments." *Uncommon Senses V*, Concordia University, 9 May 2025.

Sriram-Uzundal, Neslihan. "Zwischen Schreibwut und Schreiblust: Kreative Übungen zum Schreiben im DaF-Unterricht." Workshop hosted by the Goethe-Institut, November 2024.

Sriram-Uzundal, Neslihan. "Theorised Identities – Race in the Field of Education." Roundtable, Centre for the Study of Learning and Performance, 27 September 2024.

Sriram-Uzundal, Neslihan. "Theorised Identities – Class in the Field of Education." Roundtable, Centre for the Study of Learning and Performance, 20 December 2024.

Sriram-Uzundal, Neslihan. "Theorised Identities – Gender in the Field of Education." Roundtable, Centre for the Study of Learning and Performance, 21 February 2025.

Sriram-Uzundal, Neslihan, Lucia Lucena, and Komal Waqar Ali. "Reimagining Critical Ethnography from a Decolonial Lens." Philopolis, Université de Montréal, 22 February 2025.

Sriram-Uzundal, Neslihan, and Farideh Shahriari. "Rooted Fugitivity and the Myth of Migration as Liberation: Racialized Displacement, Land Sovereignty, and Resistance in Iran and Germany." Philopolis, Université de Montréal, 22 February 2025.

Sriram-Uzundal, Neslihan, and Farideh Shahriari. "Sustaining Voices: Resistance, Land, and

Education in the Margins." AIRG Fifth International Symposium, McGill University, April 2025.

Sriram-Uzundal, Neslihan, and Jayanthan Sriram. "Guilt and Genocide: Germany's Grappling with its Definition of 'Staatsräson.'" Resisting Colonizations Conference, Canadian Practitioners Network for the Prevention of Extremist Violence, April 2025.

Sriram-Uzundal, Neslihan, and Jayanthan Sriram. "Sensory Violence: The Desensitization of Our Bodily Experiences of Violence." Uncommon Senses V, Concordia University, 9 May 2025.

Sriram-Uzundal, Neslihan, and Farideh Shahriari. "Rooted Fugitivity and the Mirage of Migration as Liberation: Land Sovereignty, Sensory Resistance, and Racialized Displacement in Iran and Germany." Uncommon Senses V, Concordia University, 9 May 2025.

Thibodeau, Joseph. *Artist Residency.* Quai des Savoirs, 3–21 June 2024, Toulouse, France.

Thibodeau, Joseph. *Le Réserve Naturelle des Robots Inutiles: Prototype Interactive Installation and Prototype Robots.* Hexagram Student Symposium, September 2024, Montreal, Canada.

Thibodeau, Joseph. *Le Réserve Naturelle des Robots Inutiles: Interactive Installation and Robots. Lumières sur le Quai* Festival, Quai des Savoirs, 10 Oct.–3 November 2024, Toulouse, France.

Walker, Clare. "Cosmic Sisterhood: Intersections of Postfeminism, Health, and Wellness." Poster presentation, *Concordia School of Health (SoH) Annual Research Conference*, Concordia University, Montreal, 22 May 2025.

Walker, Clare. "Feminine Value.s: Locating the Senses in Wellness's Gendered Capitalism." Panel presentation, *Uncommon Senses V*, Concordia University, Montreal, 9 May 2025.

Walker, Clare (panel organizer). "Getting Well Together: Wellness Capitalism and the Commodification of Multiple Femininities." Panel presentation, *Canadian Anthropology Association (CASCA) Annual Meeting*, McGill University, Montreal, 8 May 2025.

Walker, Clare. "Ageing Out-of-Place: Reflections on Gentrification and Its Implications for Ageing-in-Place." Panel presentation, *North American/European Network of Ageing Studies (ENAS-NANAS) Joint Annual Conference*, University of Lleida, Spain, 10 April 2025.

Walker, Clare. "Challenging Methodologies, Giving Credit in Narrative Gerontological and Health Research." Panel presentation, *Creating Space: Canadian Association for Health Humanities Annual Conference*, Dalhousie University, Halifax, 29 March 2025.

4.4 Multimedia Installations and Exhibitions

4.4.1 Faculty and Fellows

No activity to report.

4.4.2 Students

Goldbard, Adela. “BURNING RAGE: A reckoning.” SBC Gallery of Contemporary Art, Montreal. 28 March – 17 May 2025.

Goldbard, Adela. “Puesta en escena.” Centre de la Imagen, Mexico City. 9 May – 31 July 2024.

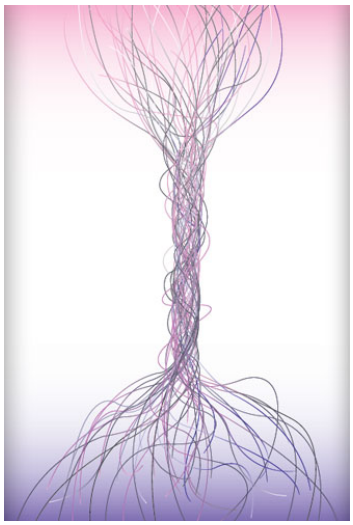


Image Credit: 'The Ecosopher' by Erik Adigard

5 ACTIVITIES

5.1 Seminars and Receptions

There were two events in the Talking Sense Seminar series, an annual staple. These included:

> ***The Animism of the Wandering Eye: An aesthetic episteme of (low) vision***, Brigida Cristina Maestres Useche (Universitat Oberta de Catalunya), 22 November 2024
>
> ***Atmospheres of Dizziness: An Introduction on Unstable Ground***, Ruth Anderwald and Leonhard Grond (Artistic Research Center of the University of Music and Performing Arts Vienna), 12 May 2025

The Centre sponsors a doctoral dissertation award competition, also on an annual basis. The winner is honoured at a reception.

Two dissertation defense awards were distributed in the 2024-2025 academic year, one of which went to Paula Bath for "Mapping Resonance: Tracing the Senses Communicating in the Spaces Between Deaf and Hearing People," who defended her thesis on 12 December 2024, and the other to Laura Eliza Enriquez, for "Of Tables, Tongues, and Pineapples: Visualizing the Sense of Taste in Early Modern Dutch Still Life and Natural Philosophy," defended on 12 March 2025.

In addition to the above, the centre supported the launch of Jeremy Stolow's new book *Picturing Aura: A Visual Biography*.

5.2 Lectures, Symposia and Conferences

As we have done for the past four years, the Centre sponsored a virtual lecture series during the Fall term. This year's theme was MULTISENSORY MUSEOLOGY, and featured the following lectures:

> ***The Sensational Museum: Theory and Practice,*** Hannah Thompson, Professor of French and Critical Disability Studies in the Department of Languages, Literatures and Cultures, Royal Holloway University of London. Author of numerous books and Principal Investigator on the *Sensational Museum* project. 19 September 2024
>
> ***'Meshkwajisewin - Paradigm Shift: Development of the "We Are All Treaty People" Exhibition at the Manitoba Museum.'*** Maureen Matthews, Adjunct Professor, Anthropology, University of Manitoba and former Curator of Cultural Anthropology, Manitoba Museum. Author of *Naamiwan's Drum: The Story of a Contested Repatriation of Anishinaabe Artefacts* (2016). 26 September 2024
>
> ***'Box No 4, Birds: Making Kin and the Sensorial Bundles of the US North Pacific Exploring and Surveying Expedition (1853-56)',*** Josh A. Bell, Curator of Globalization, National Museum of Natural History, Washington, DC. Co-editor of *The Anthropology of Expeditions: Travel, Visualities, Afterlives* (2015) and *Naturalist Histories* (2024), among other books. 10 October 2024
>
> ***'Edmund Carpenter and the Museum as Acoustic Space',*** Richard Cavell, Professor in the Department of English Language and Literatures, University of British Columbia. *Author of McLuhan in Space: A Cultural Geography* (2002) and *The Explorations of Edmund Snow Carpenter: Anthropology Upside Down (forthcoming). 24 October 2024*
>
> ***'Decoding the Sensory Mixes of Cultural Artefacts: Harley Parker's Semio-Affective Indices',*** Gary Genosko, Professor in the Department Communication and Digital Media Studies, Ontario Tech University. Author of *Harley Parker: The McLuhan of the Museum* (2025) and editor of *The Culture Box: Museums as Media* (2025) – a lost manuscript by Harley Parker. 1 November 2024

The response to the MULTISENSORY MUSEOLOGY virtual lecture series was so positive that we are already planning a series for next year, tentatively entitled SENSORY STUDIES MEETS CRITICAL DISABILITY STUDIES.

5.3 Conferences

The capstone event of the 2024-2025 academic year was the fifth iteration of the biennial Uncommon Senses conference series. It was entitled *Uncommon Senses V: Sensing the Social, the Environmental and Across the Arts and Sciences*. This conference eclipsed all previous attendance records (383 registered participants) and featured 4 keynotes, 22 panels, 8 roundtables, 26 workshops, over 200 individual papers grouped in 90-minute sessions (3 per

session). It ran from 7-10 May, 2025. We received many rave reviews, and are particularly proud of the review written by Paule Valery Joseph here and reproduced as Appendix A.

UNIVERSITÉ Concordia UNIVERSITY

CENTRE FOR SENSORY STUDIES

Uncommon Senses V:

Sensing the Social, the Environmental, and Across the Arts and Sciences

May 7 – 10, 2025

IN PERSON OR ONLINE
Online: multimodal Grenadine platform
In-person: MB–9., 9th Floor, John Molson Building, Concordia University, 1600 de Maisonneuve Blvd. W., (Metro Guy-Concordia)

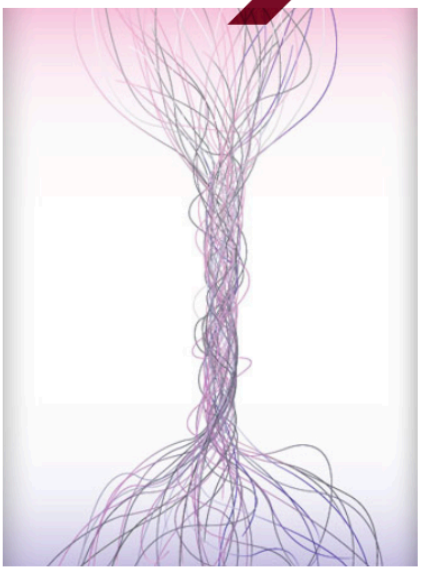
Free and open to the public.

This 5th conference in the biennial Uncommon Senses conference series is hosted by the Centre for Sensory Studies at Concordia University, Montréal. Featuring:

- 4 keynote addresses
- 22 panels
- 8 roundtables
- over 200 individual papers and 26 workshops arranged in 90-minute sessions
- a Virtual Art Gallery composed of 12 artworks
- a Multisensory Art Gallery consisting of 24 installations and/or performances
- 2 receptions – an Insipid Banquet on the opening night (to purify your senses) and a Gala Banquet on the Friday evening (to satisfy your senses)

The highly enthusiastic response to the Call for Proposals for this conference is a testimony to the extraordinary momentum of the "sensorial revolution" in the arts, humanities and social sciences – and beyond (e.g., the more-than-human).

With 124 concurrent 90-minute sessions distributed over the four days of the conference, this event is shaping up to be an 8-ring circus.



THE ECOSOPHER BY ERIK ADIGARD, MCSHANE ADIGARD DESIGN, M-A-D

Registration information:
Provision has been made for a limited number of auditor's tickets, for a modest fee.

Questions:
senses@concordia.ca

centreforsensorystudies.org

T25-96163

Uncommon Senses V:

Sensing the Social, the Environmental, and Across the Arts and Sciences

Wednesday, May 7, 2025
4:00 – 5:30 p.m.

IN PERSON OR ONLINE
Online: multimodal Grenadine platform
In-person: EV–1.632, EV Building, Concordia University, 1515 St. Catherine St. W., (Metro Guy-Concordia)

Free and open to the public.

Sensory Studies 2026: A State-of-the-Art Review

with Michael Bull and David Howes

2026 will mark the 20th anniversary of the launch of The Senses and Society and coining of the term 'sensory studies.' The journal was founded by Michael Bull and David Howes (who have alternated in the role of Managing Editor every 3-4 years), and Doug Kahn and Paul Gilroy.

The term 'sensory studies' was selected and used in the title of the inaugural article, 'Introducing Sensory Studies,' in order to serve as an umbrella term for the multiple subdisciplines that contributed to the genesis of this emergent field of study (e.g. history of the senses, anthropology of the senses, media studies, etc.) and the multiple interdisciplinary fields of inquiry that divide up the sensorium (visual culture, auditory culture (or sound studies), taste cultures, etc.).

The inaugural article advanced a series of tenets, such as 'the perceptual is *cultural and political*' and 'the senses mediate the relationship between self and society, mind and body, idea and object. *The senses are everywhere*.' The editors also envisioned the journal as offering an antidote to the 'logocentrism and ocularcentrism' of conventional social scientific accounts of meaning and problematize the increasingly homogenized notion of 'the body.' The article concluded with the promise: 'Readers may expect to find something for or about each of their senses in virtually every issue.' In this presentation, the editors reflect on our stewardship of the journal and ever-evolving meaning and scope of 'sensory studies' as a term of art.

THE SENSES AND SOCIETY 19(3), COVER IMAGE

ABOUT THE SPEAKERS:
Michael Bull is Professor of Sound Studies in the School of Media, Arts and Humanities at the University of Sussex. David Howes is Distinguished Research Professor, Anthropology at Concordia University, Montreal. Both are widely published.

Registration information:

Questions:
senses@concordia.ca

centreforsensorystudies.org

Concordia UNIVERSITY — CENTRE FOR SENSORY STUDIES

Uncommon Senses V:

Sensing the Social, the Environmental, and Across the Arts and Sciences

Thursday, May 8, 2025
2:00 – 3:30 p.m.

IN PERSON OR ONLINE
Online: multimodal Grenadine platform
In-person: MB–9., 9th Floor, John Molson Building, Concordia University, 1600 de Maisonneuve Blvd. W., (Metro Guy-Concordia)

Free and open to the public.

On Synaesthesia and the Unity of the Senses Across Modern Art and Science

with Polina Dimova

This keynote address investigates the aesthetic, cultural, and scientific discourses of synaesthesia that inspired the flourishing exchanges among the modern arts. It offers twenty theses on synaesthesia to trace the controversies surrounding the phenomenon: from the cooperation of the nineteenth-century arts and sciences in attempting to define synaesthesia to the present rift between them. The presentation first reconstructs the intellectual history of synaesthesia by exploring conflicting views on it as a lost primordial perception (Baudelaire), symptom of degeneration (Nordau), or future utopian mingling of the senses (Wagner). It next discusses the synaesthetic art and thought of Wassily Kandinsky, František Kupka, Aleksandr Scriabin, and Rainer Maria Rilke to offer an alternative genealogy of abstract art and visual music. The presentation ultimately argues that the modernist fascination with multisensory experiences stimulated and shaped experiments across the modern arts and advocates for a sensuous reading practice that may repair the divide between the humanities and sciences.

Generously supported by the Office of the Vice-President Research, Innovation and Impact, Concordia University.

SEVERAL CIRCLES, 1926, BY WASSILY KANDINSKY (SOURCE: WIKIMEDIA)

ABOUT THE SPEAKER:
Polina Dimova is Associate Professor of Russian at the University of Denver, Denver, Colorado, USA. Her research focuses on Russian, German, and British literature, music, art, and science. Her recent book *At the Crossroads of the Senses* (2024) studies how modernist multimedia experiments stemmed from a fascination with synaesthesia.

Registration information:

Questions:
senses@concordia.ca

centreforsensorystudies.org

Concordia UNIVERSITY — CENTRE FOR SENSORY STUDIES

Uncommon Senses V:

Sensing the Social, the Environmental, and Across the Arts and Sciences

Saturday, May 10, 2025
2:00 – 3:30 p.m.

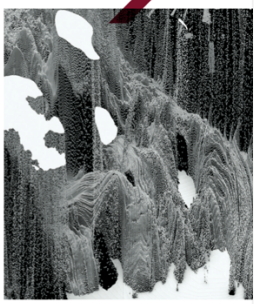
IN PERSON OR ONLINE
Online: multimodal Grenadine platform
In-person: EV–1.632, EV Building, Concordia University, 1515 St. Catherine St. W., (Metro Guy-Concordia)

Free and open to the public.

The Liminality of Sensing

with Saadia Mirza

Environmental perception entails techniques of hearing, seeing and sensing unresolved natural processes in infinite variations of time and space. These techniques also reveal aesthetic and political imperatives that shape the discovery, imagination, and exploration of the natural world. How does someone listen to an 11,000-year old glacier? Or visualize the morphology of a treacherous mountain range? Environmental knowledge has always relied on sensibilities that are simultaneously material and discursive; whether we speak of the rich spectrum of words used in First Nation languages for describing ensembles of snow and ice, Humboldt's cyanometer for qualifying the exact blueness of the sky, or the emergent vocabularies describing the 'singing' of deglaciating landscapes via acoustic sensing in contemporary glaciology. Moreover, these sensibilities reveal liminal thresholds between seeing and hearing, matter and meaning, interiority and exteriority, and the traditional ontological divisions between land, sky and ocean floor. The keynote speaker argues that sensing entails positioning oneself at the very edge of a phenomenon–inhabiting the liminal–in order to observe a field of rapidly morphing forces. Drawing examples from landscape archaeology to glaciology and environmentally-informed art, she will explore environmental sensing as rhythms, vibrations, bandwidths, resonances, and frequencies that create fluid and liminal sense-impressions of an unresolved natural process, and through it, opportunities for remapping and rephrasing one's the *umwelt*.


VIDEO STILL FROM A PHENOMENOLOGY OF ICEBERG COLLISIONS (2024) BY SAADIA MIRZA

ABOUT THE SPEAKER:
Saadia Mirza (Social Sciences Fellow, University of Chicago) works in the fields of anthropology, media and art. Her current research examines perceptions of geological processes and environmental change through the use of sensing systems, climate modeling, and landscape simulation. She has taught anthropology, architecture, media and artistic creation across France, Pakistan, and the USA.

Registration:

Questions:
senses@concordia.ca

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Concordia UNIVERSITY — CENTRE FOR SENSORY STUDIES

Uncommon Senses V:

Sensing the Social, the Environmental, and Across the Arts and Sciences

Friday, May 9, 2025
2:00 – 3:30 p.m.

IN PERSON OR ONLINE
Online: multimodal Grenadine platform
In-person: MB–9.CD, 9th Floor, John Molson Building, Concordia University, 1600 de Maisonneuve Blvd. W., (Metro Guy-Concordia)

Free and open to the public.

Sensing the Social

with Sundar Sarukkai

The mystery of the senses is as much in the 'objects' of sensation as in their mechanism. A theory of the senses influences a theory of objects. The sense organs do not perceive the objects per se but only qualities. If this is the case, how can we understand the long held suspicion towards collective and social ontology? In this talk, the keynote speaker will explore some ideas on the ontology of the social and relate it to the metaphysics of the senses in order to make the argument that cultural practices are not only based on an implicit ontology of the social but also on the belief that the social is sensorially accessible. The senses not only access the social but perception itself is fundamentally social in character. He will use the example of touch and the idea of social touch to illustrate this possibility of sensing the social.

Generously supported by the Office of the Vice-President Research, Innovation and Impact, Concordia University.

SUNDAR SARUKKAI

ABOUT THE SPEAKER:
Sundar Sarukkai works primarily in the philosophy of the natural and the social sciences. His books include *Translating the World: Science and Language*, *The Social Life of Democracy*, *Following a Prayer*, as well as two books co-authored with Gopal Guru titled *The Cracked Mirror: An Indian Debate on Experience and Theory and Experience, Caste, and the Everyday Social*.
For more details: www.sundarsarukkai.in.

Registration:

Questions:
senses@concordia.ca

centreforsensorystudies.org

Concordia UNIVERSITY — CENTRE FOR SENSORY STUDIES

UNIVERSITÉ Concordia UNIVERSITY

CENTRE FOR SENSORY STUDIES

MULTISENSORY MUSEOLOGY

VIRTUAL LECTURE SERIES

Fall term 2024

This virtual lecture series will explore the sensory turn in museology. Formerly, museums were hands-off spaces geared to the production of single-sense (visual) epiphanies. Already in the 1960s there were calls for the overthrow of this regime, by Harley Parker, 'the McLuhan of the museum,' and Edmund Carpenter (also an associate of Marshall McLuhan). And this movement has intensified as a result of Indigenous peoples ('source communities') demanding that their material cultural heritage be treated sensitively (artefacts as persons, not things) and disabled communities lobbying for greater (sensory) accessibility. This lecture series will review these developments, including e.g. the use of interactive, experiential display techniques in place of labels, and trace how the museum has evolved into a 'sensory gymnasium', and forum for the promotion of intense cross-cultural and transhistorical encounters.

All lectures and ensuing discussions will take place live on Zoom at the designated hour and last approximately 90 minutes. ***Please click on the title to register for each lecture****. For the speakers' bios and the abstracts for their talks see:*

centreforsensorystudies.org/events-and-activities

This virtual lecture series is curated by David Howes and Sowparnika Balaswaminathan.

centreforsensorystudies.org

Clandestine Transactions Working Group

concordia.ca/artsci/cissc

SPEAKERS

Thursday, September 19, 2024, 1 p.m. EST

The Sensational Museum: Theory and Practice

Hannah Thompson, Professor of French and Critical Disability Studies in the Department of Languages, Literatures and Cultures, Royal Holloway University of London. Author of numerous books and Principal Investigator on the *Sensational Museum* project.

Thursday, September 26, 2024, 1:00 p.m. EST

***Meshkwajisewin*, Paradigm Shift: Anishinaabe pipes at the Manitoba Museum**

Maureen Matthews, Adjunct Professor, Anthropology, University of Manitoba and former Curator of Cultural Anthropology, Manitoba Museum. Author of *Naamiwan's Drum: The Story of a Contested Repatriation of Anishinaabe Artefacts* (2016).

Thursday, October 10, 2024, 1 p.m. EST

Box No 4, Birds: Making Kin and the Sensorial Bundles of the US North Pacific Exploring and Surveying Expedition (1853-56)

Joshua A. Bell, Curator of Globalization, National Museum of Natural History, Washington, DC. Co-editor of *The Anthropology of Expeditions: Travel, Visualities, Afterlives* (2015) and *Naturalist Histories* (2024), among other books.

Thursday, October 24, 2024, 1 p.m. EST

Edmund Carpenter and the Museum as Acoustic Space

Richard Cavell, Professor in the Department of English Language and Literatures, University of British Columbia. Author of *McLuhan in Space: A Cultural Geography* (2002) and *The Explorations of Edmund Snow Carpenter: Anthropology Upside Down* (forthcoming).

Friday, November 1st, 2024, 4 p.m. EST

Decoding the Sensory Mixes of Cultural Artefacts: Harley Parker's Semio-Affective Indices

Gary Genosko, Professor in the Department Communication and Digital Media Studies, Ontario Tech University. Author of *Harley Parker: The McLuhan of the Museum* (2025) and editor of *The Culture Box: Museums as Media* (2025) – a lost manuscript by Harley Parker.

T25-10723

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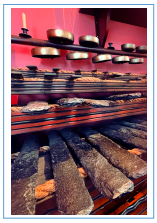
CENTRE FOR SENSORY STUDIES

MULTISENSORY MUSEOLOGY LECTURE SERIES



The Sensational Museum: Theory and Practice

Hannah Thompson

Thursday, 19 September 2024
1:00-2:40 PM EST, Webinar Registration Link

The Sensational Museum (TSM) is a two-year research project funded by the UK Arts and Humanities Research Council (AHRC). In this presentation, the project lead Hannah Thompson will explore how TSM is using what we know about disability to change how museums work for everyone. Moving beyond traditional museum access programming, which tends to focus on providing additional content for specific user groups, TSM instead investigates how museums can become universally inclusive by placing multi-sensory content at the heart of what they do. Taking a holistic approach to the entire museum ecosystem, Thompson will argue that prioritising sound and touch over sight will transform the way we think about museums for both visitors and museum professionals.

Professor Hannah Thompson (Royal Holloway, University of London) is a partially blind academic and activist. Her research focuses on the intersections between Critical Disability Studies and French Studies. Hannah is currently working on creative audio description in museums, art galleries and theatres and her notion of 'blindness gain'. She was Production Consultant for the Donmar Warehouse's installation BLINDNESS in 2020 and worked with a range of theatres and audio describers during her AHRC 2021-2 EDI Fellowship 'Inclusive Description for Equality and Access'. In April 2023 she became PI on a £1M AHRC-funded grant The Sensational Museum which aims to 'use what we know about disability to change how museums work for everyone.' Hannah writes about her place as a partially blind academic in a resolutely sighted world in her blog Blind Spot.

https://sensationalmuseum.org/

http://centreforsensorystudies.org/

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CENTRE FOR SENSORY STUDIES

MULTISENSORY MUSEOLOGY LECTURE SERIES

Meshkwajisewin, Paradigm Shift: Anishinaabe pipes at the Manitoba Museum

Maureen Matthews

Thursday, 26 September 2024
1:00-2:40 PM EST, Webinar Registration Link

This paper looks at the role of Anishinaabe pipes, *opwaaganag*, in disrupting museum practices and decolonizing the Manitoba Museum during a period of gallery renewal (Matthews 2021). The twelve *opwaaganag* now participating in five new Treaty exhibits are grammatically animate in Anishinaabemowin and in their ceremonial mode, they not only live, *bemaadizid*, but are what Anishinaabemowin speakers would call *bemaaji'iwemagak*, those who bring new life into something. When they first began to participate on behalf of First Nations people in the new Treaty exhibits, they initiated new relationships between the museum and its ceremonial partners, forcing the institution to acknowledge the relational obligations that Anishinaabe personhood implies, and to surrender interpretive authority to Indigenous ontologies. The pipes, as diplomats and teachers have rebalanced the relationship between the Indigenous communities and the museum and are using their kin-making skills and cultural context to foreground Indigenous sensory experience and reflect Indigenous ways of being.

Maureen Matthews, D. Phil (Oxon), is an Adjunct Professor of Anthropology at the University of Manitoba and former Curator of Cultural Anthropology at the Manitoba Museum (2011 to 2023). Before joining the museum, Dr. Matthews was a CBC radio investigative journalist and both her museum anthropology research and her journalism focus on the wisdom and humour of Anishinaabeg and Nehiyawak speaking peoples. Dr. Matthews' book, *Naamiwan's Drum: The Story of a Contested Repatriation of Anishinaabe Artefacts*, won the 2017 Alexander Kennedy Isbister Award for Non-Fiction at the Manitoba Book Awards. Over the last four years she has produced six Anishinaabemowin /English books for the communities of the Pimachiowin Aki UNESCO World Heritage Site.photography, with over 100 invited and juried screenings/referred exhibitions.

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MULTISENSORY MUSEOLOGY LECTURE SERIES

Island Imperial Pigeon, New Ireland Province, Papua New Guinea
Cassin, J. 1862. Catalogue of Birds Collected by the United States North Pacific Surveying and. 14 312-328.

Box No 4, Birds: Making Kin and the Sensorial Bundles of the US North Pacific Exploring and Surveying Expedition (1853-56)

Joshua A. Bell

Thursday, 10 October 2024
1:00-2:40 PM EST, Webinar Registration Link

Within this paper I examine bird specimens collected by Lt. Van Wyck in southern New Ireland, Papua New Guinea and the wider Pacific during the US North Pacific Expedition (1853-56). While Lt. Van Wyck went missing when the USS Porpoise disappeared on its homeward voyage, his bird specimens came to the Smithsonian Institution in Keg Number 5 via another transport. Interrogating the US North Pacific's surviving archival records and Lt Van Wyck's bird specimens, I seek to elucidate the human and nonhuman agencies involved in their collecting and the sensorial worlds they inhabit and helped animate. Discussing their trajectories once at the Smithsonian I track out the various purifications around the specimens that subsequently ensued. Doing so, I highlight the hidden labor of science, and the valuation of natural history specimens from New Guinea and Oceania as type specimens and as currency of exchange in the Smithsonian during the 19th century.

Dr. Joshua A. Bell is Curator of Globalization and Chair of the Anthropology Department at the Smithsonian's National Museum of Natural History. He recently co-edtied *Naturalist Histories: Making Knowledge, Nature and People in Oceania* and *Linguistic and material intimacies of cell phones.*

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CENTRE FOR SENSORY STUDIES

MULTISENSORY MUSEOLOGY LECTURE SERIES

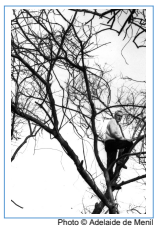

Photo © Adelaide de Menil

The Explorations of Edmund Snow Carpenter: Anthropology Upside Down

Richard Cavell

Thursday, 24 October 2024
1:00-2:40 PM EST, Webinar Registration Link

Edmund Snow Carpenter has been marginal to the history of anthropology and yet central to multisensory museology. A colleague of Marshall McLuhan in the 1950s, Carpenter co-edited with McLuhan the journal *Explorations* and was thus the co-founder of media studies as we know it today. After a decade at the University of Toronto, Carpenter moved to California, where his career took on an increasingly anthropological focus, accompanied by an increasing criticism of the discipline. The nub of this critique was anthropology's insensitivity to the multiplicity of sensorial engagements and cultural articulations outside the visual domain. Carpenter addressed these disciplinary shortcomings in several increasingly polemical texts, as well as in two museum exhibitions. The first of these was the "Witnesses" room in the Menil Collection, Houston Texas, where he sought to complexify the spatial dictates of contemporary museum display through a juxtapositional model for display which he associated with Surrealism. The second of these was the career-defining *Upside Down: Les Arctiques*, produced for the Musée Branly, Paris, in 2008 (and staged 3 years later at the Menil). In this exhibition of paleo-Arctic artifacts, Carpenter sought to turn anthropology upside down by undermining the visual context of display with a broad range of sensorial interactions.

Richard Cavell's teaching, research and supervisions are in media theory. Working broadly in the wake of his University of Toronto mentor, Marshall McLuhan, Cavell has published three books on McLuhan and maintains the website *spectresofmcluhan.arts.ubc.ca.* Experimenting with critical performativity, he has published *Marinetti Dines with the High Command* (2014) and *SpeechSong: The Gould / Schoenberg Dialogues* (2020). In 2023, *SpeechSong* was presented as a video installation at the West Den Hague Cultural Centre in The Netherlands, part of their exhibition devoted to Douglas Hofstadter's *Gödel Escher Bach.* Forthcoming books include *Mediatic Shakespeare* (UTP 2025) and *The Explorations of Edmund Snow Carpenter: Anthropology Upside Down* (MQUP 2024). In 2026, the Communication University of China Press (Beijing) will publish in translation my first book, *McLuhan in Space: A Cultural Geography* (UTP 2002).

http://centreforsensorystudies.org/

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CENTRE FOR SENSORY STUDIES

MULTISENSORY MUSEOLOGY LECTURE SERIES

Decoding the Sensory Mixes of Cultural Artefacts: Harley Parker's Semio-Affective Indices

Gary Genosko

Friday, 1 November 2024
4:00-5:40 PM EST
In-person: Room H-1154, Hall Building
Reception to follow, Centre for Sensory Studies office
Virtual: Webinar Registration Link

From the early 1960s to the early 1970s, Canadian exhibition designer and painter Harley Parker developed a sensory museology by applying Marshall McLuhan's ideas about the sensorium and media to exhibition design. At the core of this applied theory was the idea that cultural artefacts could be decoded according to the sensory preferences of their makers and users that they bear. The designer's goal would be to provoke in contemporary museum visitors an indirect experience of the sensory profiles of distant cultures, by bringing both memory and imagination into play. In his lost book manuscript - recently recovered and currently in press – The Culture Box, Parker outlined the goal of restimulating the sense lives of museum visitors by orienting them to an empathic, and reflexive, grasp of cultures distant and different from their own. Fructuous encounters between the remote sensory orientations of makers and those of contemporary visitors, were not based on a forced attempt at verisimilitude (by facsimile, or by strict identity) but, instead, by a correspondence or "affinity" that used techniques recalling or "re-knowing" (including by contrast and abrasion) the original sensory inter-relations, rather than specific kinds of content. This paper borrows ideas from literary criticism and Peircean semiotics to explicate Parker's strategy for decoding cultural artefacts and to bring his insights into current discourses on sensory museology.

Gary Genosko is Professor of Communication and Digital Media at Ontario Tech University in Oshawa, Ontario. His forthcoming books are *Harley Parker: The McLuhan of the Museum*, and as editor, *Harley Parker, The Culture Box: Museums as Media*, both with University of Alberta Press.

http://centreforsensorystudies.org/

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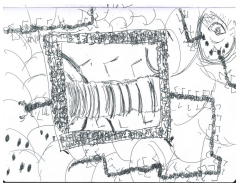
CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES



The Animism of the Wandering Eye: An aesthetic episteme of (low) vision

Brígida Cristina Maestres Useche

22 November 2024
3:00—4:30 PM EST
In-Person: H-1154, Hall Building, Concordia University
Virtual: http://bit.ly/3AsKeJv

For those who remain concerned with the problem of knowledge and experience and with its political effects, this presentation shows the path followed by Brígida Maestres and Angela Bonadies in their attempt to positively describe (low) visual experience. How did we grasp my own visual experience overcoming the embodied narratives of visual impairment? It shows how an aesthetic experience contributed ecstatically and creatively in both, loosening, liberating, merging -densifying- the cognitive and poetic frameworks; generating aesthetic materials that can, at the same time, break epistemologically with the duality disability/normality; (re)introducing aesthetically the beauty of a peripheral world already detached from the referents of the lack. This is the animist world. However, even if it helps politically as it is also shown, whether the aesthetic materials comprise the experience I had is something to be discussed, precisely, attending to the temporality gap between the implied processes of experience and its capture.

Brígida Cristina Maestres Useche is Assistant Professor in the Faculty of Psychology and Education and part of the CareNet Research Group at the Universitat Oberta de Catalunya. Throughout her career as a researcher, she has been interested in how reality is constructed and produced, both within/by political systems (policies, legislative actions) as well as within/by persons, subjects/subjectivities that have been defined as 'the other' (the victimized, the sickened, the disabled). This epistemic interest has been tied to the diverse 'ways of seeing', which has finally driven her to the embodied matter of blind vision and its phenomenological research. Brígida is particularly interested in blind vision because of the nature of blind reality. This interest has been nurtured by the production of fictional narrative, such as chronicles, poetics of objects, sketches, drawings, and photographs, and music interpretation – percussion, above all, as a way of constructing a sensitive and tactile reality. More information on Brígida's Wandering Eye Project can be found here.

http://centreforsensorystudies.org/

CENTRE FOR SENSORY STUDIES

2024 CSS DOCTORAL DISSERTATION AWARD THESIS DEFENSE AND RECEPTION

"Sensing Resonance", Artist credit: Emmanuelle Jacques

Mapping Resonance: Tracing the Senses Communicating in the Spaces Between Deaf and Hearing People

Paula Bath

12 December 2024
10:00 AM – 12:30 PM
In-person: H-1120, Hall Building
Concordia University, Montreal
Zoom: https://concordia-ca.zoom.us/j/88687645947

On the premise that the aural and phonocentric sensorium in Canada is restricting the communication between deaf and hearing people, this research looks to trace how communicating feels, smells, tastes, sounds and looks in the spaces between deaf and hearing people. This creative and community-engaged ethnographic project was an inter-sensorial exploration that included eleven participants across multiple modalities of English, French, ASL (American Sign Language) and LSQ (langue des signes québécoise). Findings suggest that in contrast to transactional models, there are no barriers or gaps to communicating; it is a persistent inter-sensory experience of the relationships existing between people and their environment.

In 2001, Paula started as a sign language interpreter and then shifted to communication regulatory policy working at the CRTC before holding her current position as the Director of Regulatory Compliance and Strategy at the Canada Video Relay Services. In 2009, Paula co-founded Spill.propagation, a centre for hearing and deaf artists to deepen their sense of "co creation" and to their relationship with themselves, others, and their environment. Paula's research works to create spaces where people can sense their freedom-in-communication.

A reception beginning at approx.. 12:30 PM in room H-1122.01 will follow the defense

http://centreforsensorystudies.org/

CENTRE FOR SENSORY STUDIES

DISSERTATION DEFENSE AND RECEPTION

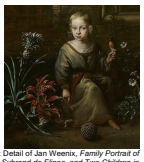


Image credit: Detail of Jan Weenix, *Family Portrait of Agnes Block, Sybrand de Flines, and Two Children in their Country House Vijverhof*, c. 1693-1694 (oil on canvas, 84 x 111 cm). Amsterdam Museum

Of Tables, Tongues, and Pineapples: Visualising the Sense of Taste in Early Modern Dutch Still Life and Natural Philosophy

Laura Eliza Enríquez

Wednesday, 12 March 2025
Defense: 10:00 am – 1:00 pm
Room LB-362, Library Building
Reception to follow at ~ 1:00 pm
Room H-1122.01, Hall Building
Zoom Link: https://concordia-ca.zoom.us/j/84658693138

In *The Art of Painting* (Amsterdam 1707), the Dutch artist and writer Gérard de Lairesse (1641-1711) stated that the sense of taste "cannot be painted; but may be in some measure expressed by occult significations." During the early modern period, European subjectivities came in contact with "new" foods and flavours that they had not experienced before. In order to make these experiences intelligible, they embarked on a journey for visualising the invisible. This dissertation explores the multiple strategies adopted by Dutch artists and natural philosophers to visualise the sense of taste.

Drawing from the fields of sensory studies, and the interconnected histories of art and knowledge, this project aims at investigating the role of the sense of taste in late seventeenth-century and early eighteenth-century Dutch art from a global perspective. It explores early modern ideas about taste and sense perception, and their role in art theory and scientific discourses on nature and the body. Modelling subjectivity and shaping society, the sense of taste was conceived within a larger project of nation-building and world-making.

Looking across a variety of visual genres and media, this dissertation proposes an iconography of the sense of taste that encompasses allegories of the five senses, still life, and scientific illustration. It looks at these images in light of an array of textual sources, including art theory, travel literature, natural philosophy, and culinary recipes. In order to do so, it considers three different case studies: Gérard de Lairesse's views on still life and the five senses; the tongue in anatomical illustration; and, finally, the global history of the pineapple as the epitome of taste and the ineffable.

Laura Eliza Enríquez is a doctoral candidate in the Humanities Interdisciplinary PhD (HUMA) program at Concordia University, Montreal, and Research Fellow at the Centre for Netherlandish Art (CNA), Museum of Fine Arts, Boston. Her research focuses on the cultural and intellectual history of the sense of taste in early modern Dutch art in a global perspective. Laura has previously occupied the role of coordinator at the CSS (2018-2021). She has taught at Concordia and McGill, and published articles in *The Senses & Society* and in the *Revue Belge de Philologie et d'Histoire*.

Winner of the 2025 CSS Dissertation Award

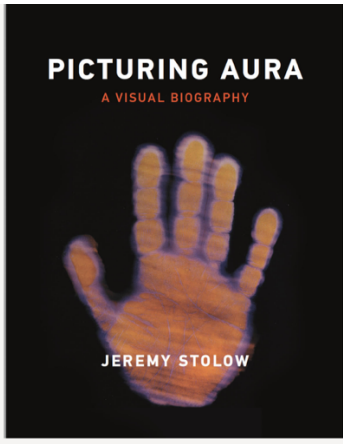
http://centreforsensorystudies.org/

Media History Research Centre Presents:

Book Launch and Talk

by Jeremy Stolow

April 10, EV 10.625
Talk: 5:30 - 7:00
Reception: 7:00 onward
Concordia University
1515 St. Catherine Ouest



Picturing Aura (MIT Press, 2025) offers a historical, anthropological, and philosophical study of modern efforts to visualize that hidden radiant force encompassing the living body known as our aura. This book chronicles the rise and global spread of modern instruments and techniques of picturing aura, from the late nineteenth century to the present day, exploring how its images are put to work in the diverse realms of psychical research, esotericism, art photography, popular culture, and the New Age alternative medical and spiritual marketplace. These sometimes complementary, sometimes conflicting histories – shaped by exchanges among professionals and amateurs, scientists and occultists, countercultural artists and entrepreneurs, metropolitans and hinterland figures – show how the aura operates as a boundary object: something ontologically plural and somehow serviceable to the varying tasks of making art, healing bodies, and mapping a hidden cosmos. My presentation will introduce a few of the book's remarkable protagonists, technologies, and image migrations, while also reflecting on the very enterprise of picturing aura and the challenges it poses to settled assumptions about religion, science, and art.

Jeremy Stolow is Professor of Communication Studies at Concordia University, Montréal.

MHRC MEDIA HISTORY RESEARCH CENTRE | Concordia | FACULTY OF ARTS AND SCIENCE | Department of Communication Studies | MILIEUX institute for arts · culture · technology

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Université Concordia University | FACULTY OF ARTS AND SCIENCE

DEPARTMENT OF RELIGIONS AND CULTURES PRESENTS

A LECTURE BY PROFESSOR REBECCA RAPHAEL, TEXAS STATE UNIV.

April 30, 2025
5:30pm
Hall-1220

At the Sensory Margins of the Hebrew Bible

Does the Hebrew Bible as a whole treat one sense as primary? Does it marginalize those with sensory defects? What might be the ongoing implications of these sensory valuations?

Join us for this talk as Professor Raphael explores the intersections of disability and sensory studies with the historical study of the Hebrew Bible.

Please rsvp by April 24, 2025 to:

munit.merid@concordia.ca

concordia.ca/artsci

Université Concordia University

CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES

Atmospheres of Dizziness: An Introduction on Unstable Ground

Ruth Anderwald + Leonhard Grond

12 May 2025
10:00—11:30 AM EST
H-1120 Hall Building
Concordia University

Defining dizziness as an unpredictable motion or the sensation of such a motion, this long-term artistic research asks for the state of dizziness to be viewed in a different light. A phenomenon appearing on different scales and multitudinous contexts, dizziness can be understood as causing a shift from the given to the uncertain, unbalancing individuals, groups, elements or even entire systems. Whether perplexing turmoil or joyful *ilinx*, by becoming dizzy, we enter a stage of heightened vulnerability, unsure of our perception, processing, orientation and abilities – uncertain of ourselves and the world around us. These feelings of insecurity mark the interaction with our environment, conveying that dizziness and its disorientating conditions are situated in the lived experience.

Ruth Anderwald + Leonhard Grond work as artists, curators, and artist-researchers and are guest professors at the Artistic Research Center, University of Music and Performing Arts, Vienna and affiliated members of the Centre for Sensory Studies. They have exhibited internationally, e.g., at 15th Bienal de la Habana (2024), Centre Pompidou, Paris (2009, 2020); Himalayas Art Museum, Shanghai (2010), CCA Tel Aviv (2011, 2016), or Tate Modern, London (2008), and have curated for e.g. Kunsthalle Vienna, Whitechapel Gallery London, Kunsthaus Graz, U-jazdowski Castle Warsaw. At the moment, they are working together with curator Sergio Edelsztein on *Iliggocene - The Age of Dizziness*, an artistic research as a decentralised exhibition series with a think tank and an audio archive. Their publications include the edited volume *Dizziness—A Resource*, Sternberg Press/MIT Press, 2019.
https://www.on-dizziness.com/

http://centreforsensorystudies.org/

6 RESEARCH ORIENTATIONS

6.1 Axes & Clusters

As contemplated in the Centre's initial proposal for university recognition and explained on the Centre website, there are four main axes to our research.

• AXIS 1: CULTURE AND THE SENSES.
The study of the social life of the senses in history and across cultures and geographies.
– Classen, Howes, LeBel, Lafrance, Stolow, French, Cambre, Unger, Potvin, Chew, Abu Hatoum, Sicotte, Sotelo, Watson

• AXIS 2: MULTISENSORY AESTHETICS.
The study of aesthetics in history and across cultures; the creation of intermedia/multisensory artworks and environments.
– Classen, Cambre, Unger, Potvin, Chew, Abu Hatoum, Sicotte, Sotelo, Watson

• AXIS 3: SENSORY DESIGN AND MARKETING.
The study of the sensory turn in the design of objects and spaces and the 'race to embrace the senses' in contemporary marketing practice.
– Grohmann, Le Bel, Howes, Classen, Johnson, French, Salter, Potvin

• AXIS 4: SENSORY ENGINEERING AND COMMUNICATION.
The study of technologies as extensions of the senses; the development of technologies for expanding the sensorium in innovative ways.
– Johnson, Howes, Stolow, French, Chew

In addition to the Axes there are six Clusters, which represent emergent areas of research concentration, where the interests of 3 or more Members coalesce:

Cluster A: Sensori-Legal Studies
– Howes, Lafrance, Classen, French, Unger, Abu Hatoum
Cluster B: Emplacement
– Howes, Unger, Abu Hatoum, Chew
Cluster C: Disability and the Senses
– Johnson, Classen, Grohmann, Lafrance, Howes
Cluster D: Gender and the Senses
– Classen, Lafrance, Potvin, Abu Hatoum
Cluster E: Materiality and Immateriality
– Stolow, Unger, Sotelo
Cluster F: Smartness, the Sensor Society and Sentient Ecologies
– Salter, Howes, French

6.2 Graduate Student Training

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

It is possible to graduate with a concentration in sensory studies in other doctoral programs as well, such as the Ph.D. in Marketing, the Ph.D. in Communication Studies, and the Ph.D. in Social and Cultural Analysis. A number of students at the Master's level have also pursued research in sensory studies, either through the M.A. program in Social and Cultural Anthropology or the INDI M.A. program.

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

Research Assistantships take many different forms. For example, Craig Farkash (SOAN PhD) serves as the Coordinator of the Centre; Jayanthan Sriram (HUMA Ph.D.) is the Editorial Assistant for *The Senses and Society* journal; and, numerous student members are attached to diverse research projects directed by faculty members of the Centre. All of these opportunities provide vital training in the research methods and practices of the expanding field of sensory studies. Student members of the Centre are also themselves contributing to expanding the frontiers of sensory studies through their many publications (see section 4.2.2) and conference presentations (see sections 4.4.2)

7 DEVELOPMENT PLAN (2020-2026)

The Centre has a long-term development plan, which involves advancing on all 10 fronts (i.e. the 4 Axes and 6 Clusters). Nevertheless, during the Fall of 2019, in preparation for submitting our proposal for renewal, we also devised a medium-term development plan. Central to this plan is the development of a Partnership Grant (PG) application to the SSHRC for submission in two-to-three years' time. The medium-term plan also envisioned 10 new projects to be rolled out over the intervening years.

It is now 2025. We find that our research trajectory has strayed significantly from the four Foci of the proposed PG application, namely:

1 Sensory Education
2 Exhibition (Multimodal Art and Museology)
3 Sensory Design
4 Sensorial Urbanism

Research in sensory design remains strong. Research on exhibition (multimodal arts and museology) has grown from strength to strength. However, our research has otherwise come to focus much more intensely on issues in disability and Indigenous studies, digitization, Artificial Intelligence and its relation to sentience and drifted away from its prior focus on sensory education and sensorial urbanism. Consequently, in lieu of submitting a PG application, we developed and submitted applications to the NFRF-E and NFRF-T competitions in 2024-2025, that reflect the above-mentioned emergent areas of research specialization. The former was not successful, the latter is pending a decision

In view of these continuing strengths and exciting, refreshing and bold departures, the Co-Directors have decided that it is time to critically review and update our long-term plan. They have called a meeting of the entire membership of the Centre in mid-November to discuss emergent trends and chart a path for the future.

END OF REPORT

APPENDICES

Appendix A: **Entangled Senses: Reimagining Illness, Inquiry, and the Invisible at Uncommon Senses V**

By Paule Valery Joseph
May 15th, 2025

"*To perceive is to become entangled.*" — David Howes

Opening Reflections

At Uncommon Senses V, I found myself stepping into a world where science, art, and story converged. Held at Concordia University in Montreal by Sensory Anthropologist Dr. David Howes, the conference invited a diverse community of scholars, artists, researchers and some clinicians to explore the theme 'Sensing the Social, the Environmental, and Across the Arts and Sciences.' What unfolded over several days was a vivid, multisensory dialogue that reshaped how I understand and practice sensory science. The breadth of the conference was underscored by compelling keynote presentations, such as Sundar Sarukkai's exploration of "Sensing the Social", which directly mirrored the conference's core theme, and Saadia Mirza's insightful talk on "The Liminality of Sensing", which resonated deeply with the call to reimagine inquiry by inhabiting the "edge of a phenomenon".

"The sensorium is never a neutral platform but is always already saturated with cultural values and shaped by social practices." — David Howes

As a clinician and chemosensory scientist, I have long been immersed in the biology of taste and smell—focused on molecules, receptors, and the measurable dimensions of sensory health. This gathering challenged me to widen my lens, not to discount my clinical and neuroscience perspective, but to embrace it alongside other ways of knowing. It offered not just data, but dimension—not just evidence, but context, connection, and meaning of how the senses shape human experience. The senses here were not simply tools of detection; they were portals to culture, memory, and power.

The Bitter Truth—and Beyond: Presentations on Chemosensory Health

I had the honor of presenting twice during the conference. On Friday, May 9th, I joined colleagues Anna Young and VK Preston for our panel "The Senses in Illness and in Health I" , where I shared my work "The Bitter Truth: Alcohol Use and Its Effects on Chemosensory Function." This presentation explored how alcohol-related sensory dysfunction impacts nutrition, safety, and neurocognitive health—especially in populations often overlooked in clinical settings.

Later that afternoon, I returned for "The Senses in Illness and Health III", presenting alongside Vanessa Castello Branco and Meghan Kerr. There, I discussed "From Pollution to Perception: VOCs, Smell Dysfunction, and Cognitive Health," examining how exposure to environmental toxins, like volatile organic compounds (VOCs), can lead to olfactory impairment and perhaps even signal early neurodegenerative changes, and advocated for environmental justice and the senses.

"*Environmental toxins don't just affect our lungs or cardiovascular systems—they reshape our sensory worlds, often in ways that remain invisible until they accumulate into health crises.*" — me

These talks, grounded firmly in clinical research and public health, were enriched rather than contradicted by the broader conversations around them. The clinical perspective remains essential—after all, understanding molecular mechanisms and neural pathways provides crucial insights into how sensory systems function and dysfunction. But when this knowledge intersects with cultural, social, and artistic understandings, we gain a fuller picture of the human sensory experience.

Expanding Methodologies: Smellwalks and Sensory Ethnography

One of the most illuminating experiences at the conference was Kate McLean-MacKenzie's "The Smell of Morning Walkshop: A Live Experiment in Urban Olfaction." Kate took participants through the streets of Montreal, where we documented the

invisible aromascape that defines the city's character. This focus on novel sensory methodologies was a recurring theme, with other workshops like "Infusing Sensory Knowledge into Tree Literacy" and "Listening to Water: Exploring Marine Pollution Through Sound" also pushing the boundaries of environmental sensing and engagement.

"*Smell walks offer us an opportunity to document the transient, invisible character of a city—to make the invisible visible, the ephemeral concrete, and the marginalized central.*"
— Kate McLean-MacKenzie

What struck me was how Kate's methodology revealed layers of urban experience typically overlooked by traditional research: pockets of bakery warmth giving way to metallic construction dust, the interplay between river humidity and concrete, and the olfactory boundaries between neighborhoods that told stories of gentrification and cultural resilience. Far from a passive sensory experience, this was a deliberate and rigorous exploration of atmospheric inequities and the lived realities of community identity.

I found myself thinking about how these methods might complement clinical assessments. How might a patient's description of their changing sense of smell be enriched by the vocabulary and attention developed during a smell walk? How might clinical chemosensory testing be expanded to capture not just thresholds and identification but the rich cultural and personal meanings of scents?

Throughout the conference, I engaged with other thinkers and shakers in the field who are pushing the boundaries of what counts as knowledge. For instance, the idea of artists translating tree emissions into wearable perfumes (mind blowing) found a concrete example in Devon Baur's presentation, "What Lies Below: Senses, Technology, and Multi-species Communication," which highlighted Agnes Meyer-Brandis's "One Tree ID" project—recreating a specific tree's volatile organic compounds as a perfume to invite invisible exchange (talk about environmental preservation-super mind blowing for me). I learned from DeafBlind artists whose choreography was guided not by sight or sound, but by vibration and breath; this connected powerfully with the "Protactile" session featuring Walter Wittich, John Lee Clark), and Brian Due, which explored new habits of touching and rearranging environments.

Every encounter deepened my appreciation for the multiplicity of sensory experience—and for the importance of making space for diverse ways of sensing, measuring, and understanding.The panel "Somaesthetics and Anthropology", for example, further explored the concept of embodied knowledge, a theme so central to my experience.

Moderator Jake Zaslav captured it perfectly: "The senses are not just means to perceive one's environment, but also gateways into the self. They tell us about our neurology, our physiology—even the stories that emerge from our genealogy." And as sensory scholar Laura Marks has written, "all of us hold knowledge in our bodies and memories in our senses." This idea—of embodied knowledge—resonated through every session, performance, and conversation.

Sensing Through Art: The Multisensory Gallery

The Multisensory Gallery at Uncommon Senses V was more than an exhibition—it was an experience that invited reflection, sensation, and presence. Walking through the gallery, which was open daily throughout the conference, I met works that breathed, whispered, and remembered—each one inviting me to sense differently and think more

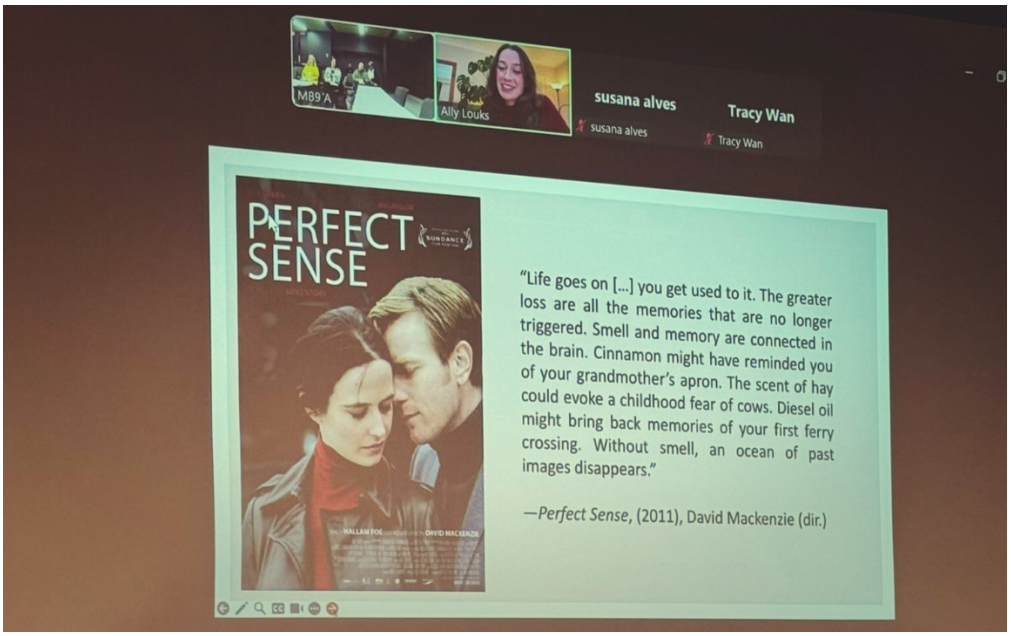
deeply about what the body knows. Each piece expanded my understanding of how the senses communicate meaning beyond language.

In Rosalyn Driscoll's “Breathing,” the rhythm of respiration is visualized and made tangible—an invitation to slow down and reflect on the intimate choreography of the inhale and exhale. Nearby, Tereza Stehlikova's “The Scent of Zeros and Ones” reflects on how digital life risks severing us from embodied knowing, asking what we lose when we project our sensory selves into the virtual.

"*Art offers us a way to speak the unspeakable—to communicate sensory experiences that exist beyond the reach of our conventional vocabularies.*" — Constance Classen

Sarah Haider's olfactory installation Chalo K. Chalen (Let's go! Let's go!) made memory physical, filling the air with scents from her childhood home in Karachi—fragments of architecture and nostalgia arranged in a constellation of breath and longing. I was especially moved by Vicky Sabourin's “What the Fragrant Lilies are Trying to Cover Up”, which layered personal loss and feminine domesticity with the scent of skin, grief, and memory.

The Olfactory Media Library, created by Lindsey French and Alex Young, was a mobile lab for environmental sensing—complete with DIY scent modules and tools for tuning our noses to the air. Activated through workshops and scent walks, it exemplified how olfaction can be used as both research method and social practice.



Beyond the gallery, unique Artwork-Performances captivated the senses. Julie Faubert's "Nous sommes au cinema / We're in the Cinema," for example, offered a cinematographic experience without a movie, using sound, touch, and immersive video to explore movement images in a novel way.

These works made me consider how art might help us communicate aspects of sensory experience that clinical language often struggles to capture. Can artistic practices offer patients new ways to express sensory loss? Might creative methodologies help clinicians better understand the lived realities of those they treat? To me the answer is an obvious and resounding - Yes!- we need to come together as disciplines to make it happen!

Reclaiming and Decolonizing the Senses

A vital thread running through Uncommon Senses V was the critical exploration of how sensory hierarchies are constructed and how they can be challenged. The call to "decolonize the senses" resonated powerfully, urging a move beyond Eurocentric frameworks to embrace a multiplicity of sensory worlds and knowledge systems. This was a profound invitation to re-evaluate whose sensory experiences are valued and how dominant narratives shape our understanding of perception itself.

Sessions explicitly titled "Decolonizing the Senses" and "Decolonizing/Reconstituting the Senses" brought these questions to the forefront. For example, Kristine Dizon's work on "Listening as Resistance: Decolonizing Sonic Poetry and the Politics of Sound" explored how sonic poetry can reclaim marginalized voices and subvert traditional frameworks that often "other non-Western practices". Melanie Schnidrig, discussing Anishinaabe artist Rebecca Belmore's "Fountain," highlighted how appealing to "tangible and corporeal senses" can serve as an act of resistance, enhancing a critical message. Further, Maria Fernanda Suarez Olvera shared her autoethnographic journey of "decolonizing my senses" through learning from the tactility of Nahua women's textile-making, emphasizing touch and sound as crucial mediums for passing down knowledge and "unlearning colonized education".

Presentations like Zoila Schrojel's "The Bodily Need for a Territory" called for an "epistemic decolonization" of how we understand corporeality, drawing from Andean cosmovisions to propose new conceptions of the self. Similarly, Natalia Bieletto Bueno's discussion of "Indigenous Audibilities in Chile's 2021 1st Constitutional Convention" revealed how ancestral listening practices, like the Mapuche concept of zungun (listening to the Mapu/earth), advocate for recognizing nature as a holder of rights and valuing "native acoustemologies". These discussions emphasized that decolonizing the senses involves not just acknowledging diverse sensory experiences but actively working

to dismantle the power structures that have historically silenced or devalued them. This is essential for a truly integrated and just sensory science.

Looking Ahead: New Horizons and a Book on the Horizon

Thanks to the support of the Guggenheim Fellowship, I now have the rare opportunity to expand my research into deeper, cross-disciplinary waters. With a book forthcoming in a few years or earlier (wink), I hope to bridge science with story, medicine with memory—without sacrificing the rigor of either approach. Thanks to Dr. David Howes for becoming my mentor.

"The future of sensory science lies not in disciplinary silos, but in fertile borderlands where methodologies meet and methods multiply." — David Howes

One of the greatest gifts of attending Uncommon Senses V was the clarity it brought to my path forward. I want to explore how smell and taste operate not only in the body, but in culture—in ritual, in memory, in power, in place—while continuing to deepen our understanding of their biological underpinnings. How does sensory loss feel in different communities? How do people resist or repair through scent and flavor? What can traditional knowledge teach us about regeneration and perception? How might these broader understandings enrich clinical practice?

The diverse range of disciplines present at the conference—from anthropology and art history to neuroscience and environmental studies, as evidenced by panels like "Terror from the Atmosphere" or sessions on "Protactile" studies and "Somaesthetics" —only reinforces the necessity of this interdisciplinary approach.

Painting with smell colors

The end: Toward an Integrated Sensory Science

Uncommon Senses V left me not only inspired but transformed. I return to my lab with new questions—and a new commitment to pursue sensory research that is not only biologically rigorous but culturally attuned, socially conscious, and ethically rooted. The clinical perspective remains foundational, and it can be enhanced rather than diminished when set in conversation with other ways of knowing.

"Our sensory systems are both windows and bridges—they connect us to the world and to each other in ways that transcend the biological, revealing layers of meaning that are at once personal, cultural, and universal." — me

This integration of approaches—clinical and cultural, scientific and artistic, quantitative and qualitative—offers our best hope for addressing the complex realities of sensory health and illness. Each methodology reveals something others might miss; together, they create a more complete understanding.

To the organizers, presenters, and fellow participants, thank you for making space for this work and for reminding us that our senses are more than instruments. They are invitations to presence, empathy, and action.

There is still so much we don't know about the senses—and even more that we haven't yet learned how to ask. I'm ready to ask differently. And to listen in new ways.

Here is a link to the conference program if you are curious and want to attend next time - truly a super welcoming meeting https://www.sensorystudies.org/events-of-note/

In light always,

Paule V. Joseph, PhD, MBA, MS, FNP-BC, CTN-B, FAAN

Clinical and Translational Chemosensory Scientist

Guggenheim Fellow