

CENTRE FOR SENSORY STUDIES

ANNUAL REPORT

1 JUNE 2025 – 31 MAY 2026



Co-Directors:

David Howes (Sociology & Anthropology)

Florian Grond (Design & Computation Arts)

CENTRE FOR SENSORY STUDIES (CSS)

ANNUAL REPORT
1 JUNE 2025 – 31 MAY 2026

1 INTRODUCTION	4
2 MEMBERSHIP	7
2.0 Advisory Committee	7
2.1 Members	7
2.2 Associate Members	8
2.3 Affiliate Members	8
2.4 Fellows	11
2.5 Postdocs, Visiting Professors, Professionals and Interns	12
2.6 Student Members	12
2.6.1 Incoming Students (2025-2026)	12
2.6.2 Ongoing Students	12
2.6.3 Graduating Students (2025-2026)	15
3 FUNDING	16
3.1 New Research Grants and Applications	17
3.2 On-Going Research Grants and Projects	18
4 PUBLICATIONS & OTHER PRODUCTIONS	22
4.1 Books and Thematic Issues of Journals (7)	22
4.1.1 Faculty and Fellows	22
4.2 Chapters in Books (12)	23
4.2.1 Faculty and Fellows	23
4.2.2 Students	24
4.3 Journal Articles (31)	24
4.3.1 Faculty and Fellows	24
4.3.2 Students	26

4.4 Popularizations (Non-Refereed Publications) (7)	27
4.4.1 Faculty and Fellows	27
4.4.2 Students	27
4.5 Conference papers and invited talks (60)	28
4.5.1 Faculty and Fellows	28
4.5.2 Students	31
4.6 Multimedia Installations and Exhibitions (13)	33
4.6.1 Faculty and Fellows	33
4.6.2 Students	33
5 ACTIVITIES	35
5.1 Seminars and Receptions	35
5.2 Lectures, Symposia and Conferences	36
6 RESEARCH ORIENTATIONS	42
6.1 AXES & CLUSTERS	42
6.2 Graduate Student Training	43
7 DEVELOPMENT PLAN (2020-2026)	45
8 IMAGE CREDITS	47

Cover image credit: Emilie O’Brien, “*What the Body Knows: A Code for Living*”

This multisensory installation presents 2 large-scale textile artworks created during my INDI MA research-creation thesis, titled “What The Body Knows: A code for living”. My practice-based research is rooted in experiential learning as the site of knowledge-making, and these artworks look to the senses, the land and my ancestral history of thread and textile to uncover a connective tissue into the living world. Made through the meditative, durational practices of hand-embroidery, the fluid gestures of bilateral drawing, and collaboration with sun, water, and plant life, they are intended to hang as sacred banners for the sensing, resonant bodies we all live in. Toward the goal of learning to live well together on this earth, these artworks offer the idea that how we think about who and what we are as humans, matters greatly.

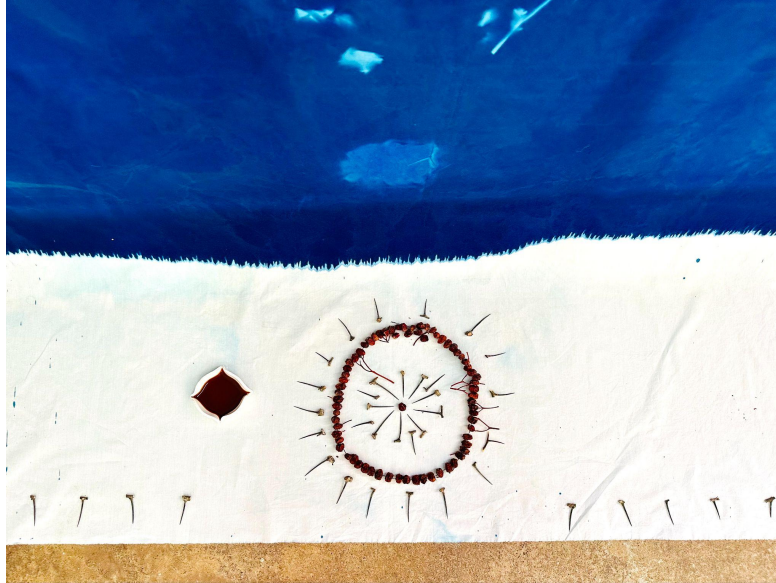


Image Credit: "What the Body Knows: A Code for Living" (detail), Emilie O'Brien

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 2025-2026 academic year:

The Centre welcomed 2 new Regular Members, Angela Kross (Geography) and Jessie Beier (Art Education), and 10 new Affiliate Members, including: Colin Clark, Peter Farbridge, Naila Kuhlmann, Evgeniya Makarova, Olena Martynchuk, Manuela de Mattos Salazar, Sheila Ribeiro, Linnea Semmerling, Vidmina Stasiulytė, and Amanda Thomaz Monteiro. (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.)

Maria Vargas became the latest recent graduate to be appointed a Junior Fellow of the Centre.

We also extend a warm welcome to our two new SSHRC postdocs: Aaron Richmond (PhD, McGill) and Fawaz Abdul Salam (PhD, McGill) whose terms began in May 2025, and bid farewell to Elizabeth Davis (PhD, University of Toronto) and Nick Wees (PhD, Western University) whose respective SSHRC postdocs whose terms came to an end in April 2026. Elizabeth has taken up a permanent role as a policy advisor with the Ontario Public Service, and Nick will be teaching at Champlain College.

Congratulations to Jeremy Stollow for having held a prestigious Visiting Research Fellowship at the Paris Institute for Advanced Study this past year, and to Vanessa Teran and Julie Trudel, both of whom were awarded FRQSC doctoral fellowships, as well as Claudia Sherman, who received a School of Health Award entrance scholarship. Neslihan Sriram-Uzundal has been named a Public Scholar for 2026-2027 (a huge honour), and received the Outstanding Engagement Recognition Award from the Centre for the Study of Learning and Performance.

Seven students completed their degree requirements this past year: Brice Amar-Khodja, Maria Vargas, Mona Hedayati, Halle Kott, Savannah Wilde, Aurelie Roy-Bourbeau, and Abygail Berg. Five new students joined the Centre in 2025-2026 (2 Ph.D. and 2 M.A and 1 MDes): Alyssa Farinha-Amorim, Kirsten A. Miranda, Jihane Mossalim, Julie Trudel, and Mak Ékoué.

The Centre sponsored a Virtual Lecture series (5 talks), organized by Florian Grond, during the 2026 Winter term on the theme of “Sensory Practices in the Disability Arts and Everyday Life.” The Centre also sponsored six talks in the Talking Sense seminar series. Among the presenters in the Talking Sense seminar were 2 MA Students and 1 Postdoctoral researcher (Hiroshi Ohata) from Kobe University in Japan. Their presence was made possible by a grant from the Japan Society for the Promotion of Science (JSPC) Core-to-Core Program in support of the *World Networking Project for the Establishment of Atmospheric Studies*, based at Kobe University. The Centre is one of 5 signatories to this network. The other major event of 2025-2026 was the “Wayfinder” lecture series organized by Postdoctoral Fellow, Aaron Richmond.

Centre members brought out 5 books in 2025-2026, including *Aura* by Jeremy Stollow, *La poutine* by Geneviève Sicotte, and *Sense-Making* by Sheryl Boyle and Genevieve Collins (both former student members of the Centre) and David Howes. Carolina Cambre co-edited (with G Bratchford and D Zuev) *Sociological Approaches to Algorithmic Images*, and Martin French was one of four co-editors of *Jeux de hasard et d'argent: Responsabilités et société* from Les Presses de l'Université Laval.

Centre members also came out with 2 special issues of journals: Mark Watson and David Howes teamed up to edit an issue of the *Journal of Somaesthetics* on “Somaesthetics and Anthropology” and David co-edited (with Abou Farman of the New School for Social Research) a special issue of *The Senses and Society* on “Multisensory Ethnography and Synesthetics.”

Faculty members and fellows published 10 chapters in books and 24 peer-reviewed journal articles, as well as 2 popularizations; and, presented upwards of 33 conference papers or invited talks. Meanwhile, student members published 2 chapters in books, 9 peer-reviewed journal articles; and presented 30 conference papers or invited talks as well as 13 exhibitions and/or screenings.

Centre members, singly and/or in teams, submitted 12 new grant applications, 5 of which proved successful and 3 which are pending, and brought in a total of \$612,428 in new funding (all of which was from external sources such as the SSHRC). Centre members were listed as co-applicants or collaborators on 4 team/network grant applications to international funding agencies: all of the latter grant applications remain pending.

On-going research grants totalled \$1,419,430 (including \$645,614 from an external source with an internal to Concordia PI and \$ \$773,816 from an external source with an external to Concordia PI). The total amount of new and ongoing funding for sense-based research initiatives in 2025-2026 therefore comes to \$1,982,358.

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

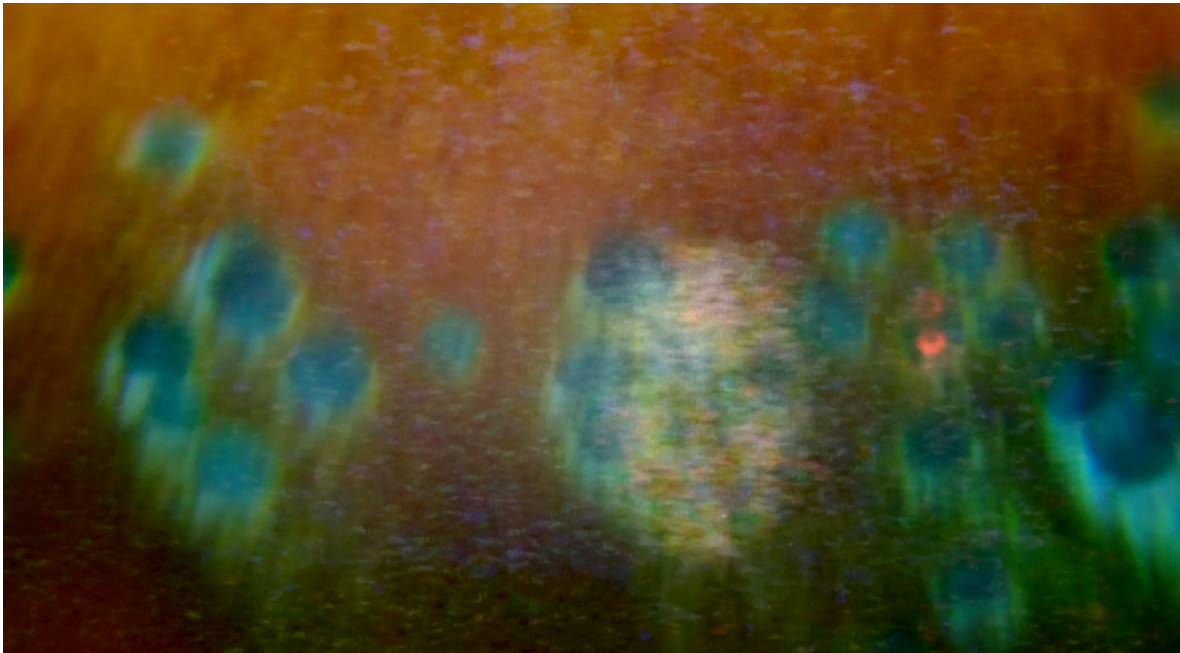


Image Credit: *The Scent of Zeros and Ones*, Tereza Stehlikova

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 & Anthropology)

[Sowparnika Balaswaminathan](#) (Religions & Cultures)

[Jessie Beier](#) (Art Education)

[Carolina Cambre](#) (Education)

[May Chew](#) (Art History)

[Martin French](#) (Sociology & Anthropology)

[Bianca Grohmann](#) (Marketing)

[Florian Grond](#) (Design & Computation Arts), Co-Director

[David Howes](#) (Sociology & Anthropology), Co-Director

[Aaron Johnson](#) (Psychology)

[Angela Kross](#) (Geography, Planning and Environment)

[Marc Lafrance](#) (Sociology & Anthropology)

[Jordan Le Bel](#) (Marketing)

[John Potvin](#) (Art History)

[VK Preston](#) (History)

[Geneviève Sicotte](#) (Études françaises)

[Jeremy Stollow](#) (Communication Studies)

[Matthew P. Unger](#) (Sociology & Anthropology)

[Christopher Salter](#) (Design & Computation Arts), Emeritus

2.2 Associate Members

[Luis Sotelo Castro](#) (Theatre)

[Mark Watson](#) (Sociology & 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

[Colin Clark](#), Lichen Community Systems, York, Ontario, Canada

[Natalie Doonan](#), Département de communication, Université de Montréal, Montreal, Canada

[Charlene Elliott](#), Department of Communication, Media and Film, University of Calgary, Calgary, Canada

[Peter Farbridge](#), Postmarginal, Montreal, 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

[Naila Kuhlmann](#), Researcher, Neuroscience and Performing Arts, HUPR Research Centre for Human Potential, National Circus School

[Laurel Lawson](#), Artist-Engineer/Research, The Choreodaemonic Collective & Kinetic Light

[Evgeniya Makarova](#), Art History and Communication Studies, McGill University, Montreal, Canada

[Jean-Sebastien Marcoux](#), Department of Marketing, HEC Montréal, Montreal, Canada

[Olena Martynchuk](#) Adam Mickiewicz University, Poznań, Poland

[Manuela de Mattos Salazar](#) KOIAS – University of Kobe, Japan

[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

[Sheila Ribeiro](#), Imagining Big Time Lab, Institute of Humanities, Arts and Sciences, Federal University of Bahia, Salvador, Brazil

[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

[Linnea Semmerling](#), Assistant Professor in Sound Studies and Sound Art, Academy of Creative and Performing Arts, Leiden University

[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

[Vidmina Stasiulytė](#), The Swedish School of Textiles, University of Borås, Sweden

[Amanda Thomaz Monteiro](#) Laboratory of Experimentation in Communication and Organizations (Pólen) and Research Group on Discourses and Aesthetics of Difference (DIZ), Federal University of Viçosa, Viçosa, Brazil

[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 (2024-2026)

[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 2025-2026, we were joined by two new postdocs, Aaron Richmond, funded by the Social Sciences and Humanities Research Council of Canada, and Fawaz Abdul Salam, funded by the Fonds de recherche du Québec – Société et Culture. Their two-year terms commenced in May 2025

The Centre hosted one visiting scholar in 2025-26, Elisa Fiore (Utrecht University, Netherlands)

2.6 Student Members

2.6.1 Incoming Students (2025-2026)

Year	Name		Program	Principal Supervisor	Co-supervisor(s)
2025	Mak	Ékoué	MDes	Florian Grond	
2025	Julie	Trudel	PhD	David Howes and Nadia Myers	
2026	Jihane	Mossalim	Art Ed PhD	Jessie Beier	
2026	Kirsten	Miranda	Art Ed MA	Jessie Beier	
2025	Alyssa	Farinha-Amorim	ANTH MA	Nayrouz Abu Hatoum	

2.6.2 Ongoing Students

Year	Name		Program	Principal Supervisor	Co-supervisor(s)
2025	Vanessa	Terán Collantes	HUMA PhD	David Howes	Luis Sotelo Castro
2025	Leigh	Kotsilidis	INDI PhD	Alice Jarry	Florian Grond Darren Wershler

2024	Jake	Zaslav	Comm Studies MA		
2024	Enrica Aurora	Cominetti	SOAN PhD	Shelley Reuter	David Howes
2024	Katie-May	Arndt	HUMA PhD	Miranda Smiththeram	David Howes
2024	Emily	Bain	Design MA	Florian Grond	
2024	Eve	Garnier	INDI MA	Jens Giersdorf	Luis Sotelo Castro Barbara Lorenzkowski
2024	Sarah	Yems	SOAN PhD	Kregg Hetherington	David Howes
2023	Clare	Walker	ANTH MA	Julie Soleil Archambault	David Howes
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	Eldad Tsaberry	David Howes
2023	Chip	Limeburner	INDI PhD	Rilla Khaled	David Howes
2023	Neslihan	Sriram- Uzundal	EDUC PhD	David Waddington	David Howes Steven High
2022	Sarah	Pollman	COMM PhD	Jeremy Stolow	
2022	Ahmad- Reza	Mohammadp our-Yazdi	SOAN PhD	Marc Lafrance	
2021	Burcu	Yasin	INDI PhD	Matthew Unger	
2021	Adela	Goldbard	HUMA PhD	David Howes	Catherine Russell Shauna Janssen
2021	Leona	Nikolić	COMM PhD	Jeremy Stolow	

2021	Craig	Farkash	SOAN PhD	David Howes	Matthew Unger Julie Soleil Archambault
2020	Rodrigo	D'Alcantara	Art History PhD	John Potvin	May Chew
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

2.6.3 Graduating Students (2025-2026)

Years Active	Name		Program	Principal Supervisor	Co-supervisor(s)
2025	Savannah	Wilde	ANTH MA	Mark Watson	David Howes
2025	Halle	Kott	ANTH MA	Mark Watson	David Howes
2024	Ming	Fearon	Design MA	Florian Grond	
2024	Abygail	Berg	Design MA	Florian Grond	
2022	Aurelie	Roy-Bourbeau	ANTH MA	David Howes	Florian Grond
2021	Maria	Vargas	HUMA PhD	Luis Sotelo Castro	David Howes VK Preston
2021	Mona	Heydati	INDI PhD	Chris Salter	
2020	Brice	Ammar-Khodja	INDI PhD	Alice Jarry	David Howes, Ursula Eicker



Image Credit: *Nous sommes au cinema / We Are in the Cinema*, Julie Faubert

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

§ 175 Société Inclusive: L'innovation sociale pour favoriser la création d'environnements physiques et sociaux plus inclusifs. Accès à l'information et aux services publics: obstacles et facilitateurs pour les personnes immigrantes aveugles ou ayant une basse vision au Canada. Co-Principal Investigators: Natalie Martiniello and **Florian Grond**. Collaborator: **CSS Affiliate Melissa Park**, David Demers INCA, Patriciane Makouo.

Amount 57,500

Status: pending

Submitted March 2026

Area: Cluster D

§ 174 Canadian Bar Association, Law for the Future Fund (CBA, LFFF). *How do we know law when we see it? A comparative study of jurisprudential, anthropological and Indigenous perspectives*. Principal investigator: **David Howes**. Co-investigator: Aaron Mills (McGill).

Status: pending

Area: Cluster A

§ 173 Joint international research project submitted to the Austrian Science Fund (FWF) and the French National Research Agency (ANR). *A Multidisciplinary Approach to the Performances of Dengbêjs in the Kurdish Diaspora in Europe: Transformations, Hybridizations, and Heritagization of an Oral Art*. Principal Investigators: Agnes Grond and Salih Akin.

International collaborators: **David Howes**, **Matthew Unger**, **Florian Grond**, Thede Kahl, Meri Sofia Lakos, Giulia Ferdeghini, Jean-Pierre Pradier, Martin Greve

Status: Pending

Submitted January 2026

Area: Axis 3

§ 172 Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Grant. *How to Resist Addiction by Design (H2EABD): Cultivating Critical Play for a Gamblified Era*. Principal Investigator: **Martin French**. Co-Investigators: Annie-Claude Savard

(Université Laval); Colin Hastings (University of Waterloo); Eva Monson (Université Sherbrooke); **David Howes** (Concordia University); Midori Ogasawara (University of Victoria); Sylvia Kairouz (Concordia University); Maude Bonenfant (UQAM); Océane Jasor (Concordia University); Sara Grimes (McGill University); Simone Browne (University of Texas at Austin); Valerie Steeves (University of Ottawa)

Grant period: 2026-2030 Total amount: \$386,409

Area: Cluster F

§ 169 The Research Council of Norway. *Hands on the Edges of Norway: Sensing bugs and beauties in dark times*. Principal Investigator: Anne Sigfrid Grøseth (Faculty of Social & Health Sciences, University of Inland, Lillehammer). Co-Principal Investigator: Tuva Beyer Broch (Norwegian Institute for Nature Research, Lillehammer). Co-Researchers: Nefissa Naguib (Anthropology, U Oslo), Trygve Beyer Broch (Faculty of Social and Health Sciences, U Inland, Elverum), Lena Gross (High North Department of the Norwegian Institute for Cultural Heritage Research), **David Howes** (Sociology & Anthropology, Concordia), Kelvin E.Y. Low (Sociology & Anthropology, U Singapore), Tereza Stehlíková (Arts Management, Prague School of Creative Communication)

Result: pending Total amount: pending

Area: Axis 2 + Cluster B

§ 168 AIRS (Air, Intersectorialité, Recherche Respiratoire et Sonore) Network Intersectorial Grant competition. *Sensing environmental qualia: A multisite sensory ethnographic exploration of select sensescapes of Montréal*. Principal Investigator: **David Howes**. Co-investigators: **Florian Grond**, Catherine Guastavino (Information, McGill), **CSS Affiliate Melissa Park** (Medicine, McGill). Collaborator: Gregor Kos (Chemistry and Biochemistry, Concordia)

Grant period: April 2026 – March 2027

Total amount: \$40,000

Area: Focus 3 + Focus 4

§ 165 UK Research and Innovation (UKRI) Curiosity award program. *Sensory Studies for a More-than-human World*. Project Lead: Andrew Flack (Bristol). Project Co-Leads: Victoria Bates (Bristol), Mark Paterson (Pittsburgh), Nathan Morehouse (Cincinnati). Network: **David Howes** + 7 others.

Grant period: 2025-2027 Total amount: \$186,019 CDN

{Note:: this amount is not included in the tally}

Area: Cluster F

§ 164 SSHRC Connections Grant. *Wayfinders*. Primary Investigator: **Aaron Richmond**.

External Co-Investigator: Tamar Tembeck. Collaborator: **Florian Grond**

Grant period: 2025-2026

Amount awarded: \$49,550.00

3.2 On-Going Research Grants and Projects

§ 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

Area: Cluster F

§ 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)

Area: Axis 2 + Cluster B + Cluster F

§ 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) + ____
others.

Grant period: 2025-2026 Total amount: \$15,000.

Area: Axis 2 + Cluster E

§ 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

Area: Cluster F

§ 151. 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

Area: Axis 2

§ 150. 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

Area: Axis 2

§ 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.
Area: Cluster F

§ 150. Social Sciences & Humanities Research Council (SSHRC) Insight Development Grant: Tracing ephemeral experiences in aesthetic practices: Immersive listening to workshop a neurodiverse phenomenology. Principal Investigator: CSS Affiliate Melissa Park (McGill). Co-applicants: Florian Grond,
Grant period: 2022-2025 Total amount: \$75,000

§ 143 Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Grant. *Reframing Digital Abstinence: Youth Perspectives on Cell Phones in Classrooms*. Primary Investigator: **Maria-Carolina Cambre**: Co-Applicants/Co-PI: Christine Lavrence, Laurence Allard.
Grant period: 2024-2030 Total amount: \$106,502
Area: Axis 4

§ 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
Note: This is not a solo grant. It began as Axis 4 of a 2022 SSHRC Insight Grant Application (PI: Unger) which was not successful. The next year Stolow submitted his own SSHRC IG application, which was not successful either, but it did prove successful in the 2024 competition.
Area: Axis 2

§ 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.
Area: Focus 2 + Axis 2 + Cluster A + Cluster F

§ 126 Fonds de recherche du Québec – Santé réseau thématique programme: “Réseau AIRS (Air, Intersectorialité, Recherche respiratoire et Sonore), Co-Principal Investigators: Philippe Jovet (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

{Note: This amount is not included in the tally}

Area: Focus 3 + Focus 4

§ 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.

Note: This not a solo grant. It comes under the umbrella of the Sensitive Material research project (PI: **David Howes**).

Area: Axis 2

§ 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

Area: Axis 2 + Cluster F

§ 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

{Note: This amount is not included in the tally}

Area: Axis 4 + Focus 3

In sum

Centre members, singly and/or in teams, submitted 12 new grant applications, 5 of which proved successful, 4 were rejected and with 3 pending. This brought in a total of \$612,428 in new funding (all of which was from external sources such as the SSHRC). Meanwhile, on-going research grants totalled \$1,419,430 (\$645,614 from an external source with an internal to Concordia PI and \$773,816 from an external source with an external to Concordia PI).

The total amount of new and ongoing funding for sense-based research initiatives in 2025-2026 therefore comes to \$1,982,358.



Image Credit: *The Scent of Zeros and Ones*, Tereza Stehlikova

4 PUBLICATIONS & OTHER PRODUCTIONS

4.1 Books and Thematic Issues of Journals (7)

4.1.1 Faculty and Fellows

Bratchford G., **Carolina Cambre** and D. Zuev (eds). *Sociological Approaches to Algorithmic Images* Palgrave MacMillan Publishers Pivot Social Visualities Series, 2026

Boyle, Sheryl, Genevieve Collins and **David Howes**. *Sense-Making: New Sensory Methods for Exploring the Past and Imagining Possible Futures*. Abingdon: Routledge, 2026

Savard, Annie-Claude, Sylvia Kairouz, **Martin French** et Mélina Bouffard (eds). *Jeux de hasard et d'argent: Responsabilités et société*. Québec: Les Presses de l'Université Laval, 2026

Sicotte, Geneviève. *La poutine. Culture et identité d'un pays incertain*. Montréal: Presses de l'Université de Montréal, coll. « La petite culture », 2025

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

Farman, Abou and **David Howes** (eds.), Multisensory Ethnography and Somaesthetics. *The Senses and Society* 20(2), 2025.

Howes, David and **Mark Watson** (eds.), Somaesthetics and Anthropology. *The Journal of Somaesthetics* 11(2), 2025

4.2 Chapters in Books (12)

4.2.1 Faculty and Fellows

Balaswaminathan, Sowparnika. “Hindu Ethics, Arts & Aesthetics.” In *The Bloomsbury Handbook of Hindu Ethics*. Edited by Pratap Penumala & Arvind Sharma. London: Bloomsbury, 2026

Cambre, Carolina & Lavrence, C. (2026) “The Algorithmic Eye” in Bratchford G., Cambre C., Zuev D., eds. *The Algorithmic Turn in Visual Studies* Palgrave-McMillan, 2026

Cambre, M. Carolina & Lavrence, C. (2026). Selfies: Positioning the Face in Social Media. In: Frieze, H., Nolden, M., Schreiter, M. (eds) *Handbuch Soziale Praktiken und Digitale Alltagswelten. Digitale Alltagspraktiken | Everyday Digital Practices*. Springer VS, Wiesbaden, 2026

Howes, David. “Seeing Touch, Touching Sight: Navigating the Chasm between Western and Japanese Habits of Perception-Expression.” In Akiko Takesue (ed) *Sense of Touch: Shokkan and Sensory Exploration in Japanese Art*, 54-71. Toronto: ROM, 2026
<https://shop.rom.on.ca/collections/books-for-adults/products/sense-of-touch>

Howes, David “Postscript: Multi-Sensory Museology.” In William Buxton (ed.), *Museum as Large-Room Pinball Machine: A 1967 New York City Seminar Featuring Marshall McLuhan, Harley Parker, and Museum Professionals*, 231-49. Edmonton: University of Alberta Press, 2026.

Howes, David ‘How Scholars of Archaeology and Heritage Have Come to Their Senses (!)’ For *New Sensory Approaches to the Past: Applied Methods in Sensory Heritage and Archaeology* edited by Pam Jordan, Sara Mura and Sue Hamilton. London: UCL Press, 2025.

Howes, David “Foreword.” In Tereza Stehliková, *Exiled from Our Bodies: How To Come Back to Our Senses*. Abingdon: Routledge, 2025.

Howes, David. “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, 2025.

French, Martin, Pierre-Olivier Jourdenais, Patrizia Villotti et Eva Monson. (2026). “Les risques des études sur les jeux de hasard et d’argent : Une analyse critique,” *Jeux de hasard et d’argent: Responsabilités et société*, 191-218. Québec: Les Presses de l’Université Laval, 2026.

Sicotte, Geneviève. « Vie et mort de la déesse. Une lecture de *Marie Calumet* », dans Geneviève Lafrance et Judith Sribnai (dir.), *Dans l'atelier de la sociocritique*, 235-59. Montréal: Presses de l'Université de Montréal, coll. « Cavales », 2026.

4.2.2 Students

Sriram, Jayanthan and Neslihan Sriram-Uzundal. “Between Atmo-Racism and Fragrant Being: The Necropolitics of Guest Work.” In F. Krause (ed.), *Work and Smell: Literature in Comparison*. Brill. 2025

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

4.3 Journal Articles (31)

4.3.1 Faculty and Fellows

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

Cambre, M. Carolina (2025). Fugitive Frames: Nomadic semiotics in image analysis. *Aposta. Revista de Ciencias Sociales*, 106, 59-77, <http://apostadigital.com/revistav3/hemeroteca/mccambre.pdf>

Savard, Annie-Claude, Félix-Arnaud Morin-Bertrand, Jean-Philippe Laforge, **Martin French**, and Adèle Morvannou. “Social Representations of Pleasure in Gambling Among Young Adults: Between *Homo Economicus* and *Homo Ludens*,” *Journal of Consumer Culture*, 26(1), 2025

Kairouz, Sylvia, Annie-Claude Savard, W. Spencer Murch, Melanie Rose Dixon, Nadine Blanchette Martin, Magaly Brodeur, Sophie Dauphinais, Francine Ferland, Denis Hamel, Magali Dufour, **Martin French**, Eva Monson, Valérie Van Mourik, and Adèle Morvannou. “A Portrait of Online Gambling: A Look at A Transformation Amid a Pandemic,” *Harm Reduction Journal* 22(136), 2025

Zhang, Xinyi, Arian Shamei, **Florian Grond**, Ingrid Verduyck, Rachel E. Bouserhal; The temporal effects of auditory and visual immersion on speech level in virtual environments. *J. Acoust. Soc. Am.* 1 January 2026; 159 (1): 384–397. <https://doi.org/10.1121/10.0042240>

Howes, David. “À la rencontre de la forêt avec Henry David Thoreau et Domingo Cisneros,” (2026) *Le Carnet* numéro libre 3(1): 65-81
<https://edition.uqam.ca/cha/issue/view/182>

Bull, Michael and **David Howes**, “Sensory Studies 2026: A State-of-the-Art Review,” *The Senses and Society* [Free access]

Howes, David. “Introduction to Multisensory Ethnography,” (2025) *The Senses and Society* 20(2): 161-170 [Free access]

Howes, David. “Sensescapes” (2025) *LA + Interdisciplinary Journal of Landscape Architecture* special issue *LA + sense*: 64-71
[LA+ SENSE_Howes.pdf](#)

Howes, David. “The Coming Sensorial Revolution in Chinese Studies: Review of Xuelei Huang, *Scents of China* and Xuelei Huang & Shengqing Wu (eds.) *Sensing China*” (2025) *Asian Affairs* 56(2) 411-414

Howes, David. “The New Intersensory Music and Art History: Review of the Sensuous Consonance Symposium” (2025) *The Senses and Society* 20(1): 143-150.

Howes, David. “Acoustancy: Experiments in Sensory Museology” (2025) *The Senses and Society* 20(3) 419-29 [Free access]

Gagné, N.*, Grohman, B., Bodur, O., **Aaron Johnson**, A.P., & Franzen, L* (2026) Working Memory Challenges in Adult Dyslexia: Non-Linguistic Working Memory Challenges in Dyslexia in The Context of Applied Consumer Psychology. *Journal of Cognitive Psychology*. <https://osf.io/dyn5t/>. 2026.

Albury, A.W., Bianco, R., **Aaron Johnson**, & Penhune, V. (2026) Stimulus predictability and liking enhance auditory-motor encoding and memory for melodies. *Annals of the New York Academy of Sciences* (in press). https://osf.io/preprints/psyarxiv/hsf32_v2, 2026

Stark, Z. & **Aaron Johnson**. Understanding the experience of adults with dyslexia: a quantitative and qualitative analysis. *Annals of Dyslexia*. doi.org/10.1007/s11881-025-00336-z. Epub ahead of print. 2025.

Rizzo, JR., Rosenblum L.P., Samuel, C., Wittich, W., Martiniello, N., Beheshti, M., **Aaron Johnson**, Wu, Y.H., Sukhai, M., Swenor, B., (2025) Accessible scientific conferences for blind and low vision professionals and researchers: A necessary step for achieving STEMM equity. *Disability & Society* 40(9), 2618–2624.

Potvin, John. ‘Fashion icon Giorgio Armani’s impact and legacy will be felt for decades to come’. *The Conversation* (04 September 2025): <https://theconversation.com/fashion-icon-giorgio-armanis-impact-and-legacy-will-be-felt-for-decades-to-come-264653>

Reprinted widely

Richmond, Aaron. “Sujets d'attention: Revisiter les “radio happenings” de Morton Feldman et John Cage, 1966-67,” Translation by Yves Citton. *Multitudes*, 2026

Richmond, Aaron, “Orthopedic Design Revisited: Le Corbusier and L’Esprit nouveau, 1920-25,” *Además De: Revista Online de Artes Decorativas y Diseño*, 2025

Sicotte, Geneviève. « Voici pourquoi la poutine est devenue le nouveau plat national québécois », *La Conversation*, 24 septembre 2025.

Stolow, Jeremy with Polina Dimova, Lida Zeitlin-Wu, and John Lee Clark.. Crosstalk of the Senses: A Book Ropundtable.” *The Senses & Society* 21(2), 2026

Stolow, Jeremy. “Response to My Critics.” In Conversation: RoundTable Discussion of *Picturing Aura*, with John Tresch, Justine Bakker, Christopher Pinney, Birgit Meyer, Richard Noakes, and Alison Wright. *Material Religion*, 2026

Watson, Mark. 2025. “Thinking through the Body in ‘Action Anthropology.” *Journal of Somaesthetics* 11(1)

Watson, Mark and **David Howes**, “Somatic Attention: Introduction to Somaesthetics and Anthropology,” (2025) *Journal of Somaesthetics* 11(1) [Open access]

4.3.2 Students

Conway, Lisa & Eldad Tsabary. Waste whisperer: How salvaged loudspeakers and “e waste” invite creativity in spatialization and sound installation design. *Organised Sound*. 2026.

Jain, Puneet, and Chris Lloyd Salter. “Can I use my mouth to navigate in VR?”: Integrating Mouth Gestures in XR with (and for) Disabled Artists through Criptastic Hacking. In Extended Abstracts of the CHI Conference on Human Factors in Computing Systems, pp. 1-8. 2025 <https://dl.acm.org/doi/full/10.1145/3706599.3706677>

Duarte, Yesica, and **Puneet Jain.** "Challenging Disability and Interaction Norms in XR: Cooling Down the Empathy Machine in Waiting for Hands." (2025). In Proceedings of 13th Conference on Computation, Communication, Aesthetics & X Dundee, UK <https://2025.xcoax.org/pdf/duarte.pdf>

Orero, Pilar, Paola Cecchi Dimeglio, **Puneet Jain**, Krzysztof Krejtz, Yong Jick Lee, Sarah Anne Mcdonagh, Alessandro Pollini et al. "No One Left Behind in the Citiverse: A Blueprint for Accessible AI-Powered Virtual Worlds." (2025). <https://www.itu.int/epublications/en/publication/no-one-left-behind-in-the-citiverse-a-blueprint-for-accessible-ai-powered-virtual-worlds>

Jain, Puneet and C. Bayerlein. "Hand to Mouth: Shifting the Bare-Minimum Accessibility Paradigm in XR Through Crip-Hacking and Crip-Aesthetics." *Ethics Soc.* 20, 16 (2026). <https://doi.org/10.1007/s11569-025-00494-9>

Jain, Puneet, Ayush Sharma, Sidharth Chaudhary, Vivek Rawat, Akhilesh Kumar Bhagat, Kratika Jain, Christian Bayerlein, Christopher Lloyd Salter, and Gowdham Prabhakar. "When Assistive Technologies become Provocations: Unpacking Access in HCI practices using Crip Technoscience, Mouth Interfaces, and XR." In Proceedings of the 2026 CHI Conference on Human Factors in Computing Systems, pp. 1-20. 2026. <https://dl.acm.org/doi/full/10.1145/3772318.3791535>

Eilo, M., Vanessa Chang, Mat Dagleish, Kuo-Ying Lee, Zsofi Valyi-Nagy, Abram Stern, Lucia Grossberger Morales, **Puneet Jain**, Yesica Duarte, and Christian Bayerlein. "Slow ai." *Leonardo* (2026): 287-293.

Jain, Puneet, Katta Spiel, and Chris Salter. "Revisiting Disability Studies in HCI: From Access to Justice through Artistic Practices." (2026). AlpCHI, 2026 https://alpchi.org/wp-content/uploads/2026/02/AlpCHI2026_Revisiting_Disability_Studies_in_HCI_From_Access_to_Justice_through_Artistic_Practices.pdf

Sriram, Jayanthan and **Neslihan Sriram-Uzundal**.: "The Hanau far right extremist shooting exposed how racism costs lives — and how institutions let it" for The Conversation Canada ___, 2026

4.4 Popularizations (Non-Refereed Publications) (7)

4.4.1 Faculty and Fellows

Howes, David .« Sensing the Surroundings of Tiotà:ke (Montréal): Review of an Exhibition by Hannah Claus. » Probes (Catalogue of Uncommon Curatorial Practices), Sensitive Material webpage, Explorations in Sensory Design website, 2026

Potvin, John. 'An Ode to the Armani jacket'. Permanent Style (12 September 2025)

4.4.2 Students

Sriram, Jayanthan. "Spectral Haunts of the Museum – Accumulating the Other" for Migros Museum, Zürich, Switzerland. (Migros Museum), 2025

Sriram, Jayanthan. OP-ED for the Montreal Gazette on the perfume industry, 2026

Sriram-Uzundal, Neslihan. OP-ED for Le Devoir, Titled "Ce que Montréal-Nord révèle sur la responsabilité institutionnelle""
<https://www.ledevoir.com/opinion/idees/989735/ce-montreal-nord-revele-responsabilite-institutionnelle?>

Sriram-Uzundal, Neslihan. Reading Circle - Stories on the Table - Reading Migration Histories Together Centre for the Study of Learning and Performance, Concordia University, Montreal, 2026

Sriram-Uzundal, Neslihan Workshops - Foundational Workshops for Emerging Researchers: Methods, Voice, and Ethics The ABCs of Research and KM: What Every New Researcher Should Know & There's No View from Nowhere: Embracing Positionality in Research. Centre for the Study of Learning and Performance, Concordia University, Montreal, 2025 {???

4.5 Conference papers and invited talks (60)

4.5.1 Faculty and Fellows

Balaswaminathan, Sowparnika. “Spirited Rebellion: Folk Narratives and Land Politics in South Indian Regional Cinema”. The International Society for Folk Narrative Research conference “Nature(s) in Narrative. Reykjavik. 14 June 2026.

Balaswaminathan, Sowparnika. "Cinematic Victims: *Itihasa* tradition and Hindu Nationalism in Contemporary Indian Films". Asian Studies Conference Japan, Tokyo. 2026.

Balaswaminathan, Sowparnika. “Enchanting Times: Archaeological Narratives & Rivalries as New Events in India.” Annual Meeting of the American Anthropological Association, New Orleans, LA. 21 November 2025

Cambre, Carolina. “Representation and Interpretation Visual as "data" in the case of the Transform Project, Argentina at the “Visual Methods” 5th International Workshop on Visual Research (ISA RC57) at the University of St. Joseph, Macau, China, 11 November 2025.

Cambre, Carolina. “Interdisciplinarietà en acción: Una introducción a los métodos de investigación visual en las ciencias sociales.” Ponencia por el Instituto de Investigaciones Políticas (IIP EPyG UNSAM CONICET) co-organized by the International Relations Doctoral Program UNSAM, 4 June 2025.

Cambre, Carolina. “Performative De-coloniality: The case of the Balot NFT” in PhotoMedia 8th International Photography Research Conference on “Placeholders Aalto University (with University of the Arts Helsinki, Visual Studies Lab at Tampere University, and LAB Institute of Design and Fine Arts. Helsinki, FL, 14-18 April 2026.

Cambre, Carolina. “The Broken Frame: Collage as Trickster/Truth-teller” in panel on the Anthropology of Collage and Assemblage at the *Royal Anthropology Institute* (RAI) Film Festival and Conference. London, UK and Virtual, 1-4 July 2025.

Cambre, Carolina. “Germany bans the red triangle: Nomadic semiotics in Digital Image Analysis” at the International Sociological Association (ISA) World Forum. Rabat, Morocco. 6-11 July 2025.

Cambre, Carolina. “Speaking in Tongues: Networked Aesthetics and the Everyday in Selfie Practices” at the International Sociological Association (ISA) World Forum. Rabat, Morocco. 6-11 July 2025.

Cambre, Carolina. “Setting conventions on fire: Implications of La Santa Muerte for visual research methodologies” at the 57th International Visual Literacy Association (IVLA) Conference on “The Power of Images in Sacred and Festive Practices” hosted by the Autonomous University of Aguascalientes, Aguascalientes, MX, 31 October 2025.

French, Martin et Sylvia Kairouz, « Collaboratoire pour l'étude des jeux de Hasard et d'Argent Numériques Connectés -- CHANCE Lab » présenté (par French) au Forum de la recherche sur les dépendances de l'Institut universitaire sur les dépendances, Estrimont, Orford, Canada, Décembre 2, 2025.

Grond, Florian. Sonic Boundary Objects. Emergent Harmonics, University of Bristol, 14 July 2025

Grond, Florian. Sonic Boundary Objects, Symposium on Sound-Driven Design (part of the Sound-Driven Design / PEPR ICCARE activities at IRCAM). IRCAM, Paris, France. 11 September 2025

Howes, David. “Following One’s Nose: Some Reflections on 35 Years Researching Smell” (keynote) *Scents and Sensibility: Adorning the Body, Scenting the Soul* conference. Dunarea de Jos University of Galati, Romania (via Zoom), 26 February 2026

Howes, David. “Sensory Studies 2026: A State-of-the-Art Review” (with Michael Bull). Uncommon Senses V, Concordia University, Montreal. 7 May 2025

Howes, David. “Welcome to the Sensorial Revolution in the Design Arts,” Bauhaus University, Weimar, 2 December 2025

Howes, David. “Perspective on Sensory Studies,” 8-part (10 hour) lecture series, University of Macerata, Macerata, Italy, 25-29 November 2025

Howes, David. “Présence et politique des ambiances sensorielles” a talk for students in the Design industriel program, École de design, Faculté de l'aménagement, Université de Montréal, 28 October 2025

Howes, David. “Présence et politique des ambiances sensorielles,” Réseau AIRS webinar, 7 October 2025

Howes, David. “Pushing the Bounds of Sense: Expanding on the Notion of ‘the Sixth Sense’.” *Planet Uncanny: Redistributing Subjectivities across Technology, Nature, and Society*. Bauhaus University, Weimar, 7 December 2025

Howes, David. “The Colonial Legacy of Comparative Law on the Supreme Court of Canada” (with Rosalie Jukier). *The Paris Congress at 125: Comparative Law’s Entanglement with Power from Paris to Today*, American Society of Comparative Law, McGill University, 17 October 2025

Howes, David. “Synthesis.” *The Sensorial Lives of the Non-Human* conference, University of Bern/University of Zurich, 9-11 September 2025

Richmond, Aaron. “Curating Modernism and Medicine.” In conjunction with the exhibition *Lifeblood* at the Munch Museum, Oslo, Norway, 2025

Richmond, Aaron. “Cadences, Attentional Moves in the Arts.” Communication Institute of Universidade Nova, FCSH, at the Colégio Almada Negreiros and Culturgest, Lisbon, Portugal, 2025

Sicotte, Genevieve. « La poutine. Culture et identité d’un pays incertain », Bibliothèque Marc-Favreau, 22 février 2026.

Sicotte, Genevieve. « Un lieu commun de l’imaginaire social : la "magie de la poutine", CELAT, Université Laval, 23 mars 2026.

Sicotte, Genevieve. « Pourquoi la poutine est-elle devenue un nouveau plat identitaire? », Cegep de l’Outaouais, 29 avril 2026.

Stolow, Jeremy. “Visualiser l’aura: techniques du rendre visible et du faire croire” (public lecture). Institut national d’histoire de l’art (INHA), Paris. 5 February 2026.

Stolow, Jeremy. “DIY Clairvoyance.” Closing Plenary Speaker. Religion/Imagination. Biennial Conference of the Dutch Association of the Study of Religion (Nederlands Genootschap voor Godsdienstwetenschap). Utrecht, The Netherlands, 7 November 2025.

Stolow, Jeremy. “Picturing Aura: Author Meets Critics” (public book event), with Birgit Meyer, Mattijs van de Port, and Justine Bakker. Netherlands Institute for Advanced Study, Amsterdam, The Netherlands, 4 November 2025.

Stolow, Jeremy. “Picturing Aura” (public book talk). The Center for Advanced Studies in the Humanities and Social Sciences, Friedrich-Alexander-Universität, Erlangen, Germany. 28 October 2025.

Stolow, Jeremy. “Picturing Aura: Author Meets Critics” (public book event), with John Tresch, Christopher Pinney, Richard Noakes, and Alison Wright. Warburg Institute, School of Advanced Study, University of London, London, UK. 16 October 2025.

4.5.2 Students

Beaudin-Quintin, Chélanie. Popmolle > Comme un écho > De la scène à la ciné-danse”, Master Class, Moderated by Danny Perreault. mXlab, Montreal. February 5th 2026

Beaudin-Quintin, Chélanie. Immersive Co-performance: XR as Art and Performance”, Panel moderated by Craig Quintero, Kaohsiung (Taiwan). October 4th 2026,

Conway, Lisa . Presenter at xCoax Conference (as part of School of X), Torino, Italy. 2026

Conway, Lisa. “Bend your ear: a panel conversation on listening” with meLê Yamomo and Christopher Willes at ArtsEverywhere Festival, Guelph. 2026.

Conway, Lisa. Presenter at Sound Meaning Education Conference, "Sonic Intimacy and Envelopment: Reimagining Sonic Practices" Flagstaff, Arizona. 2025.

Conway, Lisa. Presenter as part of Doctoral Consortium at AM.ICAD 2025, Coimbra, Portugal. 2025

Farkash, Craig. “An Experiment in Listening: Synthesizing the Ethnographic Encounter.” Part of Organized Panel Rhythms of Experimentation: Sound, Sensation, and Ethnographic Pedagogies. American Ethnological Society Spring Conference: Experiment. University of Victoria, British Columbia. 1-3 May 2026

Farkash, Craig. “Sensing the City” Momentary Museum Guest Speaker. Edmonton City as Museum Project (ECAMP), Stanley Milner Library, Edmonton. 9 May 2026

Goldbard, Adela. Guest Artist Lecture, Department of Modern Languages, Salve Regina University (hosted at RISD Museum), Providence, US

Goldbard, Adela. Guest Artist Lecture: Bi xa ra ndumū i, aya p’ampay. Enterrar un cadáver / suspender la aflicción, National School of Arts “La Esmeralda”, Mexico City

Goldbard, Adela. Panelist: Etnografía, ficción y cine: En torno a la obra de Adela Goldbard. Casa de la Primera Imprenta de América, Universidad Autónoma Metropolitana, Mexico City

Jain, Puneet. Workshop Panelist on “Exploring new avenues of Virtual Reality as a narrative medium” at John W. Boyer Center in Paris, organized by Desiree Foerster, 1st - 3rd September, 2026

Jain, Puneet. Keynote at Green Digital Accessibility Conference at Novi Sad, Serbia. 24th September, 2026

Jain, Puneet. Presentation titled “DJ enters the mouth. Swallows it. Spits it back: What can HCI learn from XR art activism, hacked mouth interfaces, and crip joy?” @ University of Washington, CREATE Accessibility Seminar organized by Aashaka Desai and Gina Clepper. 9th March, 2026.

Jain, Puneet. Artist Talk/Wokshop (with Yesica Duarte) on making of ‘Waiting for Hands’ @KornhausForum, Bern at “Captured!”” curated by Chris Salter and Jana Eske. 14th February 2026.

Jain, Puneet. Artist/Panel Talk @ Notes from the Digital Underground curated by Mila T Samdub and Khoj Studios. 30th January 2026.

Jain, Puneet. Artist Talk @ CRIP-TEC – RETHINKING TECHNOLOGY, Culturgest, Lisbon, Portugal. 20th October, 2025.

Jain, Puneet. Artist Talk @ ZKM | Center for Art and Media, Karlsruhe, Germany. 17th October, 2025

Jain, Puneet. Artist Talk (with Yesica Duarte) on “Breaking narrative, producing confusion, refusing empathy: Restaging XR for disabled storytelling through crip attentiveness” @ Zip Conference, Prague, CZ. 23-25th October 2025.

Jain, Puneet. Artist Talk (with Christian Bayerlein) on “Mouth as Provocation: Hacking Interfaces, shifting ableist promises in XR” @ Hack the Promise, Basel, Switzerland. 3-5th October, 2025

Jain, Puneet. Artist Talk at TABOO - TRANSGRESSION - TRANSCENDENCE in Art & Science Conference, Ljubljana, Slovenia. 9th - 13th September, 2025.

Jain, Puneet. Talk at Digital inclusion and accessibility: Leaving no one behind in virtual worlds and the citiverse for International Telecommunication Union (ITU), Geneva, Switzerland. 15th May, 2025

Sriram, Jayanthan and Neslihan Sriram-Uzundal. “Being a PoC in Germany – Atmo-Racism and Fragrant Being” with for ASLE 2025, 2025

Sriram, Jayanthan 2026: Panel Talk, Aisthetics of Perfume Event

Sriram, Jayanthan. Olfacto-Aural Performance, Aisthetics of Perfume Event, 2026

Sriram, Jayanthan. Aisthetics Research, Radioshow, 2025.

Sriram-Uzundal, Neslihan. Canadian Society for the Study of Higher Education. Paper Presentation: Navigating Exclusion: Minority Teacher Trainees and Racism in German Higher Education, 2026.

Sriram-Uzundal, Neslihan. Association for the Study of Literature and Environment Conference. Paper Presentation (with Jayanthan Sriram): Being a POC in Germany: Atmo-Racism and Fragrant Being, 2025

Sriram-Uzundal, Neslihan. Artful Inquiry Research Group Symposium. Paper Presentation (with Farideh Shahriari): Sustaining Voices: Resistance, Land, and Education in the Margins, 2025

Sriram-Uzundal, Neslihan. Philopolis Paper Presentation (with Farideh Shahriari): Rooted Fugitivity and the Myth of Migration as Liberation: Racialized Displacement, Land Sovereignty, and Resistance in Iran and Germany Paper Presentation (with Lucia Lucena), 2025

4.6 Multimedia Installations and Exhibitions (13)

4.6.1 Faculty and Fellows

No activity to report.

4.6.2 Students

Beaudin-Quintin, Chélanie. “Bodies of Water” ZED Bologna (Italy), 2 - 6 July 2025. This VR was also screened on 10 other occasions in such venues as BLON VR (Lithuania), Bucharest Dance International Film Festival VR (Romania), and Mecal 360 Barcelona (Spain).

Beaudin-Quintin, Chélanie. “Going on Strike”, RIFF – R.E.D. International Dance Art & Film Festival (Norway), 15 – 17 August 2025. This film was also screened on 11 other occasions in such venues as National Gallery Singapore (Singapore), and Interfilm Berlin (Germany),

Goldbard, Adela. - Bi xa ra ndum̃ i, aya p’ampay. Enterrar un cadáver / suspender la aflicción. ExTeresa Arte Actual, Mexico City, Mexico

Goldbard, Adela - Invadieron por mar, respondemos con fuego. Un presagio. University Gallery, UMass Lowell, Lowell, US

Goldbard, Adela - Pyrotechnic Performance. Feria Internacional de la Pirotecnia, Tultepec, Mexico

Goldbard, Adela. Gender Reveal. Factoría de Nada, Mexico City, Mexico

Goldbard, Adela - Resistance: Cultural and Political Narratives in Mexican Art, New Bedford Art Museum, Massachusetts, US (group show)

Goldbard, Adela - El mismo lugar, pero otro lugar (cur. Paulina Ascencio). Proxyco Gallery, New York, US (group show)

Goldbard, Adela. Fibration III, L'Space Gallery, New York, US (group show)

Goldbard, Adela. Visiting Artist. Crafting Kin: A Year of Socially Engaged Art, organized by Paloma Checa-Gismero and Daniel Tucker. Swarthmore College, Pennsylvania, US

Jain, Puneet. Showcasing XR art work 'Waiting for Hands' @KornhausForum, Bern at "Captured!" curated by Chris Salter and Jana Eske. 14th February, 2026

Jain, Puneet. Showcasing XR art work 'Crip Sensorama' @ZKM | Center for Art and Media. 17th October, 2025.
<https://zkm.de/en/2025/10/open-hertzlab-xr-experience-criptastically-hacked>

Jain, Puneet. Showcasing XR art work 'Crip Sensorama' @Culturgest, Lisbon, Portugal
<https://www.culturgest.pt/en/whats-on/diana-niepce-puneet-jain-crip-tec-repensando-tecnologia/> 8th October, 2025.



Image Credit: *The Scent of Zeros and Ones*, Tereza Stehlikova

5 ACTIVITIES

5.1 Seminars and Receptions

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

Immersive Audio Recording and Production, Jakob Gille (Berlin), 26 May 2026

The Theory and Practice Behind Japanese “Universal Museum”: Exploring the New Field of Tactile Sensation, Kojiro Hirose (National Museum of Ethnology, Japan), 15 May 2026

Touching Fictional Characters: Perspectives from Japan’s Character-Based Contemporary Art, Hiroshi Ohata (Kobe University, Japan), 13 March 2026

Moving Scents: Choreographies Amid the Racial Capitalocene, Julia Ostwald (University of Arts Linz), 15 January 2026

The Breath of Poetry: From Europe to Japan, Alberto Parisi (Kobe University, Japan),
27 November 2025

Experimental Ethnography and the Senses: A Case Study with Ukrainian Youth Migrants in Poland, Olena Martynchuk (Adam Mickiewicz University in Poznań, Poland), 30 October 2025

In addition to the above, the centre supported the launch of three new books: *Sense-Making: New Sensory Methods for Exploring the Past & Imagining Possible Futures* by Sheryl Boyle, Genevieve Collins, and David Howes; *La poutine: Culture et identité d'un pays incertain* by Geneviève Sicotte; and, *Eating the Urban Wild: Food and Foraging in Montreal* (Natalie Doonan).

5.2 Lectures, Symposia and Conferences

As we have done for the past 5 years, the Centre sponsored a virtual lecture series during the Winter term 2026: **Sensory Practices in Disability Arts and Everyday Life**. This six-part international lecture series organized by Florian Grond explored disability arts, multisensory access, non-visual perception, inclusive design, and sensory practices in everyday life through conversations with artists, researchers, designers, and accessibility practitioners. The series attracted an international audience from disability arts, sensory studies, design, anthropology, and cultural accessibility communities.

Human Echolocation and Whole-Body Sensorium: Reflections from the Blind on What It Means to See, Daniel Kish (World Access for the Blind). Explored human echolocation, sensory substitution, mobility, and non-visual ways of perceiving and navigating the environment.

Touching Access, Alice Sheppard and Laurel Lawson (Kinetic Light). Examined disability arts, dance, access design, and accessibility as a creative methodology through movement, touch, audio description, and spatial design.

Creating Theatre for All the Senses—Except Sight, Audrey-Anne Bouchard (Au-delà du visual). Discussed non-visual theatre-making practices, immersive performance, and sensory dramaturgies informed by lived experiences of vision loss.

Beyond Seeing: Fashion at the Intersection of Inclusion and Innovation, Irma Jokštytė-Stanevičienė and Vidimina Stasiulytė. Presented research on multisensory fashion design, tactile communication, and inclusive approaches to clothing and fashion experiences.

Disordering Language: The Poetics of a Body in Movement, Cai Glover (A Fichu Turning). Reflected on movement, embodiment, language, disability, and artistic practice through contemporary dance and performance.

Wayfinding in Disability Arts Roundtable, Wayfinder curatorial team in conversation with Raphaëlle de Groot, Carmen Papalia, and Collin van Uchelen. Explored navigation, orientation, sensory access, exhibition-making, and disability-led approaches to contemporary art and cultural participation.



CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES



The Theory and Practice Behind Japanese "Universal Museum": Exploring the New Field of Tactile Sensation

Kojiro Hirose

Friday, 15 May 2026
Time: 3:00 – 4:30 PM Eastern
Location: H-1120, Hall Building
Concordia University, Montreal
Online: [Zoom Registration Link](#)

Abstract: The concept of "universal museum" has evolved uniquely in Japan. In this lecture, Kojiro Hirose will outline the characteristics of research on universal museums in Japan and clarify how they differ from the concepts of inclusion and accessibility in the West. Tactile culture serves as the foundation for the development of universal museums. In this lecture, Hirose explores the significance of tactile culture within the accumulated traditions of Japanese education for the blind while considering the roles played by blind religious and performing artists—such as biwa-hōshi and goze—in premodern society, as well as their contemporary value. By viewing the universal museum within the context of its relationship with society, it becomes possible to define and affirm the mindset required of curators working in museums.

Kojiro Hirose is Professor in the Department of Advanced Human Sciences at the National Museum of Ethnology, and of Anthropological Studies at the Graduate University for Advanced Studies. He was born in Tokyo in 1967 and lost his sight at age 13. A graduate of the Special Needs Education School for the Visually Impaired at the University of Tsukuba he went on to receive his PhD in literature from Kyoto University in 2000. Hirose specializes in Japanese religious history and tactile culture and is currently working on a practical study of the "Universal Museum" (a museum that anyone can enjoy), creating and hosting events centered on the theme of touch throughout Japan. In December 2023, he received the Commissioner for Cultural Affairs Award for an exhibition he curated at the National Museum of Ethnology.

<http://centreforsensorystudies.org/>



CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES



Immersive Audio Recording & Production

Jakob Gille

26 May 2026
3:00-4:00 PM Eastern
H-1120 Hall Building
Concordia University

This presentation explores immersive audio recording and production as both a technical and artistic practice. Focusing on Ambisonics, spatial capture, and multichannel workflows, Jakob Gille examines how emerging technologies enable new aesthetic approaches to composition, listening, and sonic storytelling. Particular attention is given to binaural rendering as an interpretive process that reshapes spatial experience. The talk highlights how immersive audio opens new possibilities for designing atmospheric and embodied listening environments.

Jakob Gille is a composer and researcher working in immersive and spatial audio. He studied composition and music theory at the Hochschule für Musik Carl Maria von Weber Dresden and recently completed his master's degree in Computer Music and Sound Art at the Institute for Electronic Music and Acoustics (IEM), University of Music and Performing Arts Graz. He is the driving force behind *Into Sound*, an initiative that has organized multiple concerts for 3D loudspeaker systems in Berlin since 2018. His work focuses on Ambisonics and immersive field recording, exploring the creative and perceptual possibilities of spatial sound.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



SENSORY PRACTICES IN DISABILITY ARTS AND EVERYDAY LIFE LECTURE SERIES

Wayfinders Exhibition Roundtable

Raphaëlle de Groot, Carmen Papalia, and Collin van Uchelen

Friday, 10 April 2026
3:00-4:30 PM EST, [Live online from 4thSpace](#)

Please join us for a lively conversation with three artists from the exhibition *WAYFINDERS – Au gré des sens*, on view at Montréal, arts interculturels (MAI) from April 2 to May 16, 2026. Together, the artists will explore ideas of wayfinding and navigation as they relate to contemporary art, sensory experience, and questions of access, offering insight into how we move through—and make sense of—the world around us.

Originally from Montreal, **Raphaëlle de Groot** now lives between Quebec and the Tuscan-Emilian Apennines in Italy. She is interested in aspects of human experience that are difficult to represent, such as sensations, the feeling of belonging to the world, and various states of attention, presence, and engagement. Through performative gestures and participatory processes, her practice produces objects, images, and exchanges that settle and take shape in a variety of forms, materials, and media. A graduate of the University of Quebec at Montreal with a Master of Fine Arts (2007), she has been presenting her work on the Canadian and international scene for over 25 years in numerous events, including the Venice Biennale (2013), Nuit Blanche in Paris (2019), and most recently at Busan MoCA in South Korea (Seeing with Ten Fingers, 2025). She is the recipient of the Sobeys Art Award in 2012.

Carmen Papalia is a nonvisual social practice artist whose performances, public interventions, and curatorial projects explain aspects of disability culture, such as interdependence, de-medicalization, and creative accessibility. His practice enlivens his 2015 Open Access manifesto—a set of guidelines that undermines dominant institutional frameworks by approaching accessibility as a “temporary, collectively held space.” Often emphasizing the possibilities of living on one’s own terms, his work offers a remedy for the complications of cultural ableism. Papalia’s performances, videos, installations, and curatorial projects have been presented across Canada, the United States, the United Kingdom, Europe, Australia, Korea, and Japan. He is a recipient of the 2020 Sobeys Art Award. His current work includes *Up in the Clouds*, *Down in the Valley*, a feature-length documentary about creative accessibility and disability culture that he is co-writing with Vancouver filmmaker Carmen Pollard. The film follows Papalia’s activities between 2022 and 2025 and is set to premiere in fall 2026.

Collin van Uchelen, PhD, is a community psychologist, conceptual artist, and pyrotechnician based in Vancouver, British Columbia, Canada. His artistic practice explores techniques for translating the light of pyrotechnic art into non-visual forms using tactile representations and audio description. Currently, he is designing a multi-sensory pyro-musical display which uses fireworks to depict his own experience of sight loss from a progressive blinding eye disease.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



SENSORY PRACTICES IN DISABILITY ARTS AND EVERYDAY LIFE LECTURE SERIES

Human Echolocation and Whole Body Sensorium: Reflections from the blind on what it means to see

Daniel Kish

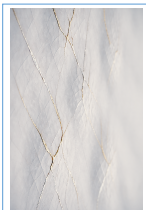
Friday, 16 January 2026
1:00-2:30 PM EST, [Webinar Registration Link](#)

In this talk, Daniel Kish offers a perception-based paradigm and framework for understanding the achievement and practice of self-determined freedom for blind people. The reach for freedom is foremost behind development and adaptation, especially in the formative years, driving every developmental stage throughout the lifespan toward self-determination, leading toward equitable and respected community inclusion, belonging, and achievement. While this process is largely supported and motivated by visual input for sighted people, Daniel presents a nonvisual perceptual basis for understanding how this process may be preserved and adapted for constructive development in blind people. We will understand what is meant by self-determination, the basic perceptual mechanisms around this process, and the pertinent environmental domains that effect this practice.

Blind Since infancy, **Daniel Kish** holds Masters degrees in Developmental Psychology and Special Education. He is the first totally blind Orientation and Mobility Specialist, teaching blind people how to get around. He is President of World Access for the Blind, which develops and mobilizes innovative approaches to help foster self-determination for blind people. In over 40 countries, he has taught over 3,000 blind students, and conducted professional development for tens of thousands of blindness service providers. Daniel has appeared in over 175 public outlets globally. He has authored over a dozen scholarly articles on brain plasticity and behavioral adaptations to blindness, and published the first textbook on human echolocation and self-determination. He is pursuing his PhD in neuro-anthropology at Macquarie University, undertaking the first anthropological study of blind people.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



SENSORY PRACTICES IN DISABILITY ARTS AND EVERYDAY LIFE LECTURE SERIES

Touching Access

Alice Sheppard and Laurel Lawson

Friday, 30 January 2026
1:00-2:30 PM EST, [Webinar Registration Link](#)

This paper traces the user experience of disabled audience members as they attend a Kinetic Light performance. Focusing on touch and sight as types of sensory encounter, Lawson and Sheppard draw in sensory studies to analyze how audiences experience dance. Particular focus points are the use of Kinetic Light’s Audience app for audio description as an example of how technology drives artistic innovation and audience experience as well as Kinetic Light work in haptic composition and device development.

Alice Sheppard is the Founder and Artistic Director of Kinetic Light, where she is also a choreographer and dancer. Trained in ballet and modern dance with Kitty Lunn, Sheppard began her career with Infinity Dance Theater before joining AXIS Dance Company, touring internationally and contributing to the company’s education and outreach programs. As an independent artist, she has performed with numerous companies in the United States and the United Kingdom, and her choreography has been widely commissioned. A Bessie Award-winning choreographer, Sheppard is also a sought-after speaker on disability arts, race, and dance. Her writing has appeared in *The New York Times*, academic journals, and the anthology *Disability Visibility*, and she is a 2020 Disability Futures Fellow.

Laurel Lawson is a founding member of Kinetic Light, serving as a choreographic collaborator, dancer, costume and production designer, and Access & Technology Lead. Lawson leads the company’s technological and design initiatives, including audio description systems, haptic interfaces, performance wheelchair design, and the development of Access ALLways, a holistic, disabled-led framework for equity and accessibility in performance and cultural spaces. Their dance career began with Full Radius Dance, where they performed for over fifteen years, and their broader transdisciplinary practice spans choreography, immersive performance-installations, and artist-technologist collaboration. Lawson is also the CTO and co-founder of CyCore Systems, and their work has been recognized with a Dance/USA Artist Fellowship and a Creative Capital Award.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



SENSORY PRACTICES IN DISABILITY ARTS AND EVERYDAY LIFE LECTURE SERIES

Creating Theatre for All the Senses—Except Sight

Audrey-Anne Bouchard

Friday, 13 February 2026
1:00-2:30 PM EST, [Webinar Registration Link](#)

Theatre is a very visual art form. What does a person who is blind perceive from a theatrical experience? Partially-sighted artist Audrey-Anne Bouchard draws on her lived experience of vision loss to explore how to create and communicate theatre beyond the visual, which typically shapes the relationship between performers and audience members. In her work, rather than being a handicap, her different sensory abilities become a pretext for reinventing the creative process and the art form we know as theatre. Her immersive performances *Camille* and *Fragments* involve all of the audience’s senses—but sight. While specifically designed with and for the community of people living with low vision, her creations are also accessible to sighted audience members invited to experience the work wearing eye shades. In this presentation, Audrey-Anne reflects on the origins of her practice and the emergence of a creative methodology that moves beyond the visual.

Audrey-Anne Bouchard is a Montréal-based theatre director and lighting designer whose work explores multisensory performance and access beyond the visual. A Concordia alumna (BFA, Theatre Design), she has designed lighting for dance and theatre in Montréal and internationally and taught Design and Production at Concordia University and at the National Theatre School of Canada. In 2011, she completed a Masters Degree in Performing Arts at Université de Nice and Université de Bruxelles in the context of which she studied the sensorial experience of performers and audience members. In 2016, drawing on her lived experience of low vision, she initiated *Au-delà du visuel*, a research-creation project exploring the possibility to create and communicate dance and theatre to an audience living with low vision. With a team of collaborators, Audrey-Anne developed immersive works that engage all the audience’s senses except sight. *Au-delà du visuel* created the performances *Camille* (2019), and its later iteration *Camille: le récit / Camille: The Story*. For *Camille*, Audrey-Anne received significant recognition, including the Monique Lefebvre Universal Accessibility Award and a Montréal English Theatre Award (META) for Outstanding Direction. Acclaimed by the media and the public, her second piece *Fragments : celle qui m’habitait déjà*, was presented at MAI (Montréal, arts interculturels) last November. Besides her artistic practice, Audrey-Anne is also active as an accessibility consultant and collaborated with various art councils, organizations and the city of Montréal in the development of inclusive practices.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



SENSORY PRACTICES IN DISABILITY ARTS AND EVERYDAY LIFE LECTURE SERIES

Beyond Seeing: Fashion at the Intersection of Inclusion and Innovation

Irma Jokštytė-Stanevičienė and Vidmina Stasiulytė

Friday, 6 March 2026
1:00-2:30 PM EST, [Webinar Registration Link](#)

This lecture presents insights from the international research project *Beyond Seeing* (2017-2018), initiated by the Goethe-Institut Paris in collaboration with ESMOD Berlin, Institut Français de la Mode (Paris), La Cambre (Brussels), and the Swedish School of Textiles at the University of Borås, together with organizations for the blind and visually impaired. Irma Jokštytė-Stanevičienė and Vidmina Stasiulytė together with other project participants explored how fashion can be designed, experienced, and communicated beyond visual perception, focusing on touch, sound, movement, and other sensory interactions. Drawing on interdisciplinary workshops, collaborations between designers and visually impaired participants, and the outcomes showcased in the final exhibition at La Villette, Paris, the lecture highlights innovative design methodologies that challenge the visual dominance of fashion and propose more inclusive, multisensory approaches to fashion design and education.

Irma Jokštytė-Stanevičienė (Lithuania) is a journalist and broadcaster focusing on disability, accessibility, and inclusive culture. She is a co-host of the radio program and podcast *Aklas pasimatymas*, which spotlights lived experience, social participation, and the realities of disability in contemporary Lithuania. Irma is also active in public education and accessibility initiatives, including work with *Dialogas tamsioje* and related advocacy projects.

Vidmina Stasiulytė (Sweden) is a researcher, senior lecturer, and artist whose work merges the field of experimental aesthetics, sonic expression, and social inclusion. She received her Ph.D. from The Swedish School of Textiles, where she continues working as a senior lecturer and leading researcher of the project *Sonic Fashion* granted by The Swedish Research Council. Vidmina's research takes a radical approach to fashion by bringing the non-visual, temporal expression—sound; it critiques the defining and designing practices by suggesting ways to include marginalized and differently-abled bodies towards a more inclusive and democratic fashion.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



SENSORY PRACTICES IN DISABILITY ARTS AND EVERYDAY LIFE LECTURE SERIES

Disordering Language: The Poetics of a Body in Movement

Cai Glover

Friday, 3 April 2026
1:00-2:30 PM EST, [Webinar Registration Link](#)

In his talk, Cai will describe, and gesticulate towards, a creative process that is intent on developing a Deaf-conscious approach to art making. Rather than build choreography using techniques of dance established by institutions inaccessible to Deaf people, Cai creates with an embodied expression of poetics through the transposition of sign language into movement. Blurring the boundaries between signing, poetry, and physical motion, his work offers an example of how disability and sensory experience can shape new aesthetics of movement and communication. Cai will demonstrate how he has built choreography from the pulse of imagery and feeling without relying on musical input for rhythm. Cai's creations are a prioritizing of the gestured and the danced word form; moving more deeply into a 3 dimensional language; the signing and signifying body and exploring its potential for new expression.

Cai Glover is a Montreal-based dance artist, choreographer, and artistic director whose work foregrounds the poetics of movement, language, and embodied identity. He has been developing his creative practice for over 25 years, and for more than a decade worked as a performer, interpreter, and choreographer with *Cas Public*, contributing to multiple company creations before expanding his independent practice. As the founder and artistic force behind *A Fichu Turning*, Glover explores how language and gesture might be transformed into an embodied movement vocabulary, using the dancing body to probe questions of meaning, perception, and social dynamics. His work investigates the politics of disability, Deaf culture, and sensory experience as sources of artistic poetics and identity. A Deaf artist, hearing differently has shaped both his creative approach and aesthetic voice, giving rise to performances and research that unsettle conventional sensory hierarchies in dance. Over his career, he has worked with a wide range of collaborators and continues to present choreographic work that invites audiences into movement practices at the intersection of expression and inclusion.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



SENSORY PRACTICES IN DISABILITY ARTS AND EVERYDAY LIFE LECTURE SERIES

Wayfinders Exhibition Roundtable

Raphaëlle de Groot, Carmen Papalia, and Collin van Uchelen

Friday, 10 April 2026
3:00-4:30 PM EST, [Live online from 4th Space](#)

Please join us for a lively conversation with three artists from the exhibition *WAYFINDERS – Au gré des sens*, on view at Montréal, arts interculturels (MAI) from April 2 to May 16, 2026. Together, the artists will explore ideas of wayfinding and navigation as they relate to contemporary art, sensory experience, and questions of access, offering insight into how we move through—and make sense of—the world around us.

Originally from Montreal, **Raphaëlle de Groot** now lives between Quebec and the Tuscan-Emilian Apennines in Italy. She is interested in aspects of human experience that are difficult to represent, such as sensations, the feeling of belonging to the world, and various states of attention, presence, and engagement. Through performative gestures and participatory processes, her practice produces objects, images, and exchanges that settle and take shape in a variety of forms, materials, and media. A graduate of the University of Quebec at Montreal with a Master of Fine Arts (2007), she has been presenting her work on the Canadian and international scene for over 25 years in numerous events, including the Venice Biennale (2013), Nuit Blanche in Paris (2019), and most recently at Busan MoCA in South Korea (*Seeing with Ten Fingers*, 2025). She is the recipient of the Sobeys Art Award in 2012.

Carmen Papalia is a nonvisual social practice artist whose performances, public interventions, and curatorial projects explain aspects of disability culture, such as interdependence, de-medicalization, and creative accessibility. His practice enlivens his 2015 Open Access manifesto—a set of guidelines that undermines dominant institutional frameworks by approaching accessibility as a "temporary, collectively held space." Often emphasizing the possibilities of living on one's own terms, his work offers a remedy for the complications of cultural ableism. Papalia's performances, videos, installations, and curatorial projects have been presented across Canada, the United States, the United Kingdom, Europe, Australia, Korea, and Japan. He is a recipient of the 2020 Sobeys Art Award. His current work includes *Up in the Clouds*, *Down in the Valley*, a feature-length documentary about creative accessibility and disability culture that he is co-writing with Vancouver filmmaker Carmen Pollard. The film follows Papalia's activities between 2022 and 2025 and is set to premiere in fall 2026.

Collin van Uchelen, PhD, is a community psychologist, conceptual artist, and pyrotechnician based in Vancouver, British Columbia, Canada. His artistic practice explores techniques for translating the light of pyrotechnic art into non-visual forms using tactile representations and audio description. Currently, he is designing a multi-sensory pyro-musical display which uses fireworks to depict his own experience of sight loss from a progressive blinding eye disease.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES

The Centre for Sensory Studies is pleased to invite you to an end-of-term gathering and book launch. The featured books include:



Sheryl Boyle
(Architecture, Carleton University)
Sense-Making: New Sensory Methods for Exploring the Past & Imagining Possible Futures



Geneviève Sicotte
(Etudes françaises, Concordia)
La poutine: Culture et identité d'un pays incertain



Natalie Doonan
(Communication, Université de Montréal)
Eating the Urban Wild: Food & Foraging in Montreal



Friday, 8 May 2026
2:30-4:30 PM EST
4th Space Concordia

LB-103, J.W. McConnell Building, Concordia University
1400 de Maisonneuve Boulevard West, Montreal

Refreshments will be served.

Please join us to celebrate the end of term, and the publication of these three very savvy and savoury books

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES



Experimental Ethnography and the Senses: A Case Study with Ukrainian Youth Migrants in Poland

Olena Martynchuk

30 October 2025
3:30—4:30 PM EST
H-1124 Hall Building
Concordia University

In my presentation, I will discuss my doctoral research on the sensory experiences of Ukrainian youth in the context of forced migration. The full-scale Russian invasion of Ukraine forms the starting point of the project, and my personal background as a Ukrainian in Poland before the war further shapes the research perspective. My dissertation is a methodological case study that critically examines the use of experimental approaches and ethnographic tools in anthropology. I pay particular attention to sensory experiences, which in my work play a dual function: they are both a method and an object of anthropological analysis. I study how Ukrainian youth, who live in Poznań due to the full-scale Russian invasion of Ukraine, experience home, the city, and digital spaces through their senses. This perspective enables me to evaluate the potential of experimental ethnography in practice and to reflect on how embodied and sensory approaches can broaden the ways anthropological knowledge is produced and shared.

*A reception will follow in the Centre for Sensory Studies, H-1122

Olena Martynchuk is a cultural anthropologist and curator. Her research is at the intersection of anthropology and contemporary art. She is interested in sensory ethnography, migration, art-based research, vernacular photography, documentary film, and urban anthropology. Martynchuk also explores how anthropological knowledge can reach beyond academic settings through formats such as exhibitions, zines, artist books, and performative actions.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES



The Breath of Poetry: From Europe to Japan

Alberto Parisi

27 November 2025
3:00—4:30 PM EST
H-1120 Hall Building
Concordia University
Zoom: <https://bit.ly/49yX1sV>

Building on recent scholarship that—emerging out of the turn to sensoriality, respiration, and atmospheres—has begun to recover the long-overlooked material dimensions of breath in European poetics (Ford; Heine), this talk argues that these reflections open new ways of thinking about poetry beyond the traditional conception of it as something “spiritual,” namely as one of the highest expressions of the human “spirit.”

Rather than pursuing these implications further within the European canon, the talk turns to a Japanese case study to develop a different formal and intercultural perspective. By focusing on the *kireji* (cutting character or word)—an exclamation that produces a break between the poetic lines—as it developed at the origins of the haiku tradition in the *hokku*, and by approaching it through the philosophical perspective of Keiji Nishitani, the talk suggests that it is through *kireji* that the Japanese haiku returns the world to its breathing and atmospheric materiality. In this way, Japanese poetry may open new intercultural pathways for understanding the relationship between poetry and breath.

Alberto Parisi is Specially Appointed Assistant Professor at the Kobe Institute for Atmospheric Studies (KOIAS) of Kobe University, Japan. He received his PhD in Comparative Literature from Harvard University (2023) and a BA in Philosophy and Literature from the University of Warwick (2017). His research lies at the intersection of Comparative Literature, Philosophy, and Environmental Humanities, with a focus on breath, voice, air, and atmosphere as concepts that bridge materiality and meaning across traditions. His forthcoming book *The Intention of the Spirit: From Intention to Atmosphere* (Routledge, 2026) offers the first genealogy of intention as a material and respiratory concept, tracing its transformation from ancient and late-antique pneumatologies (Stoics and Augustine) to modern European poetics and contemporary philosophy.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES



Image Credit: 'The King of Moors' from Antony Munday Chryseleia (1616)

Moving Scents: Choreographies Amid the Racial Capitalocene

Julia Ostwald

15 January 2026
10:00-11:30 AM EST
In-Person: H-1120 Hall Building,
Concordia University
Online: [Zoom Meeting Link](#)

It has frequently been noted that climate change is a phenomenon that largely exceeds sensory perception (Horn, Neimanis). In this light, the performing arts seem uniquely capable of generating sensorial experiences that provoke affective engagement, challenge epistemic regimes, and invite imagining otherwise, yet, as I argue, their aesthetic means also risk becoming implicated in the imprints of the racial Capitalocene.

The talk draws on Faye Driscoll's choreography *Weathering* (2023), which stages an intense maelstrom of motions and scents amid late capitalist excess or collapse. In doing so, the performance generates a contradictory field of sensorial perception—once an escape from the Capitalocene's violence and subtly entangled with its exploitation of the senses. By situating the performance alongside early modern pageantry in London in the context of the spice trade, the talk explores a particular complexity of smell in the kinetics of modernity. These pageants exemplify how motion—fundamentally tied to modernity and its capitalist-colonial foundations as a form of choreopower (Egert)—intersects with olfaction and what I term olfactopower. Against this backdrop, the talk faces the ambiguous sensorial entanglements of today's choreographies concerned with the climate catastrophe.

Julia Ostwald is a dance scholar and postdoctoral researcher in the ERC project *OLFAC* at the University of Arts Linz (Austria). Situated at the intersections of dance and performance studies, sensory studies, and cultural history, her research currently focuses on olfactory choreographies in the context of the racial Capitalocene. Julia held positions at the University for Music and Performing Arts Vienna, the University of Vienna, and Salzburg University, from where she also earned her doctorate in dance studies. She holds an MA in Dance Studies from Free University Berlin and a BA in Dance Teaching from the Academy of the Arts Tilburg (NL). Her most recent publications include the monograph *Choreophonies. Konstellationen von Stimme und Körper im Tanz der Moderne und der Gegenwart* (transcript 2024) on the micropolitics of choreographing voice and body, and the forthcoming article “Choreographing Magnetism: The Performance of Knowledge in the Ethereal Field of Invisible Forces,” in *Performing Magnetism in the Long Nineteenth Century: Transnational Perspectives*, ed. by Kurt Vanhoutte et al (Leuven UP 2026).

<http://centreforsensorystudies.org/>

ARTFUL NATURALISM

ARTISTES | ARTISTS
GABRIEL DHARMOO
NADIA HUGGINS
DR. HILLARY KAEHL AND TEAM
OF DESIGNERS

17 JANVIER - 21 FÉVRIER 2026 | JANUARY 17 - FEBRUARY 21, 2026



Gabriel Dharmoo, Daji, de la série vidéo Portraits, 2020. Credit photo: Jonathan Goulet



Nadia Higgins, Only the invisible remains, de la série Ciné no futur, 2021.



Dawson's Desk (or the Soul of Science), 2025. Credit photo: Denise Brockman et Katie Teller

MUSÉE REDPATH MUSEUM

859 Sherbrooke Ouest, Montréal,
Québec H3A 2K6

Mardi au vendredi de 9 h à 16 h 30 et le
samedi de 10 h à 16 h

Tuesday to Friday from 9 AM to 4:30 PM
and Saturday from 10 AM to 4 PM

Performance multimédia par Gabriel Dharmoo le 21 février 2026
Multimedia performance by Gabriel Dharmoo on February 21, 2026

Pour plus d'informations
for more information



TERA  McGill  Redpath Museum

Modal Olfactory Experiments



Interactive Modular Experience

February 17, 2026, 4th Space Concordia
02.30 PM – 04.00 PM EST (Montreal)

Interact and engage with perfume components through a variety of sound-based modulations. Each module employs a synthesizer to adjust tone/ timbre, intensity, melody, distortion, delay and reverb to your experience of a scent. Instructions will be on the table with you. Feel free to engage on your own, discuss with your peers and adjust to your collective olfaction.

A selection of components and perfumes will be available to smell as well.

Participants are welcome to join in person or online via the QR code:



This event is part of the Aisthetics of Perfume showcase at Concordia's 4th Space.

(Mixture)
15ml
4661874



CENTRE FOR
SENSORY STUDIES

4661874

Breathing Sounds



Scent and Sound Performance

February 17, 2026, 4th Space Concordia
01.00 PM – 02.00 PM EST (Montreal)

Breathing sounds. Combining aurality and the olfactory, this performance will merge our most ephemeral sensations. Over the course of an hour, a live performance on synthesizers and drum machine will resonate with a series of scents dispersed into the air.

Beyond ideas of scratch & sniff and olfactory cinema, the air and your presence as smelling and sounding body carries the experience. Aural sensation such as reverb, decay, distortion are transposed to the experience of scent components - their emergence and dissolution in the air.

Participants are welcome to join in person or online via the QR code:



This event is part of the Aisthetics of Perfume showcase at Concordia's 4th Space.



CENTRE FOR
SENSORY STUDIES

4661874

Perfume as Aesthetic Labor



Panel Discussion

February 17, 2026, 4th Space Concordia
11.00 AM – 12.30 PM EST (Montreal)

Perfumes are a major part of our olfactory existence. We search out signatures scents and fragrances for special occasions to enhance and transform our perception of self and the world around us. Yet, most of the time these perfumes come from big name brands and we hardly know the contents of our 'juice' nor the creators behind it. This talk invites three perfumers to discuss their work with sensory studies researchers and understand how social, economic and ethical considerations form the very scents they build.

Speakers: Nuri McBride, Pia Long, Rémi Lantieri-Jullien and David Howes

Participants are welcome to join in person or online via the QR code:



This event is part of the Aisthetics of Perfume showcase at Concordia's 4th Space.

(Mixture)
15ml
4661874



CENTRE FOR
SENSORY STUDIES

4661874



CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES

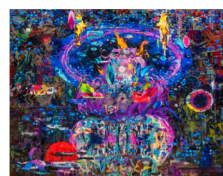


Image Credit:
"Loop-the-Loop", UMEZAWA Kazuki
© UMEZAWA Kazuki / Courtesy of CASH

Touching Fictional Characters: Perspectives from Japan's Character-Based Contemporary Art

Hiroshi Ohata

13 March 2026
11:00 AM – 12:00 PM EST

In-Person: H-1124, Hall Building,
Concordia University

How is it (im)possible to touch fictional characters? In contemporary Japan, where character culture is deeply entrenched both as an industry and as a form of identity, this question can attract strong interest. On the one hand, there are practices such as creating an "altar" for one's favorite character and venerating the character as something "untouchable" (almost like a deity). On the other hand, some people "marry" their favorite character and live together with a life-size doll. In this presentation, using the philosophical ontology of fictional characters as a framework, I introduce two Japanese artists who offer distinctive answers to this question in ways that differ from dolls or figurines.

Hiroshi Ohata is a postdoctoral researcher at Kobe University. He specializes in philosophy, particularly contemporary metaphysics, philosophy of mind, and philosophy of science. In his doctoral dissertation, he explored the identity and irreducibility of particular individuals using the concept of "haecceity (thisness)," a notion with tradition dating back to medieval philosophy. Through his stay at the Centre for Sensory Studies, he plans to deepen his insights into our perceptions and actions toward non-human entities (such as fictional characters).

<http://centreforsensorystudies.org/>

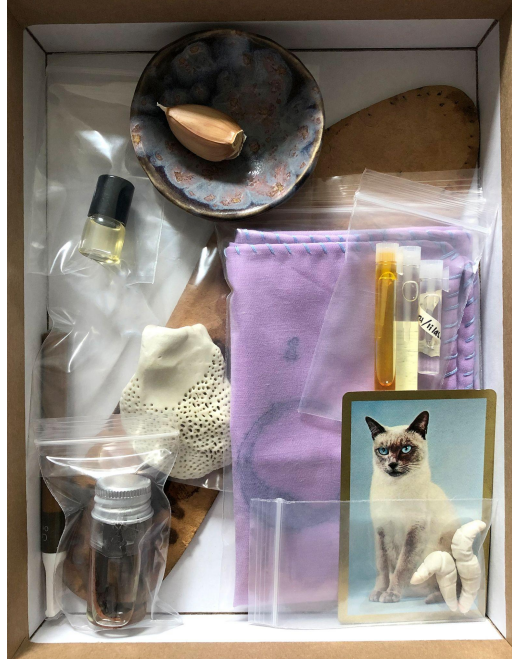


Image credit: *What the Fragrant Lilies are Trying to Cover Up*, Vicky Sabourin

6 RESEARCH ORIENTATIONS

6.1 Axes & Clusters

As contemplated in the Centre's initial proposal for university recognition and explained on the Centre website (in addition to being visualized in the CSS Organigram of Research Concentrations - see below), 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, Beier

- **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, Beier

- **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, Stollow, French, Chew, Kross, Beier

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, Beier, Kross

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

– Stollow, Unger, Sotelo, Beier

Cluster F: Smartness, the Sensor Society and Sentient Ecologies

– Salter, Howes, French, Kross

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)

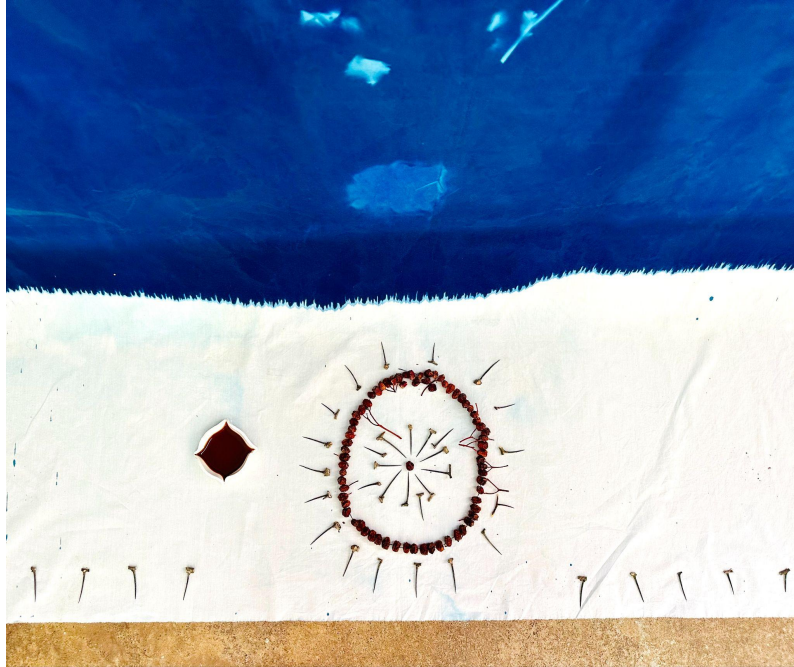


Image credit: *What the Body Knows: A Code for Living*, Emilie O'Brien

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 2026. We find that our research trajectory has departed 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, museology, sensorial urbanism, digitization, Artificial Intelligence and its relation to sentience and shifted away from its prior focus on sensory education and culture and the senses. Consequently, in lieu of submitting a PG application, we developed and submitted applications to the NFRF-E and other

competitions in 2025-2026, that reflect the above-mentioned emergent areas of research specialization.

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. This reset of our research priorities will also factor into our application for renewal of the Centre's status as a university research centre for the period 2026-2032.

8 IMAGE CREDITS

What the Body Knows: A Code for Living

Emilie O'Brien (INDI, Concordia University, Canada)

This multisensory installation presents 2 large-scale textile artworks created during my INDI MA research-creation thesis, titled “What The Body Knows: A code for living”. My practice-based research is rooted in experiential learning as the site of knowledge-making, and these artworks look to the senses, the land and my ancestral history of thread and textile to uncover a connective tissue into the living world. Made through the meditative, durational practices of hand-embroidery, the fluid gestures of bilateral drawing, and collaboration with sun, water, and plant life, they are intended to hang as sacred banners for the sensing, resonant bodies we all live in. Toward the goal of learning to live well together on this earth, these artworks offer the idea that how we think about who and what we are as humans, matters greatly.

The Scent of Zeros and Ones

Tereza Stehlikova (Tangible Territory)

By projecting our sense of self into intangible, conceptual representations while neglecting our transparent senses, we are risking becoming disembodied, two dimensional. In our virtual worlds we may be gaining certain kinds of freedom, but at the same time we are sacrificing the profound depth of human experience, one that is fundamental to our wellbeing. In our obsession to chase “other worlds”, we are choosing a voluntary exile from the flesh of reality, enamoured instead with surface and appearance. Floating in cyberspace, we are becoming lost, disoriented, no longer fully active agents enmeshed in the fabric of reciprocity, responsibility and interaction, enacted on our common ground. Our pain may be reduced but so is our joy. The more disembodied our world becomes the less meaningful it is. With our diminishing sensory skills, we are simultaneously weakening our ability to access our own emotional worlds, thus also losing our ability to understand and empathise with each other.

Nous sommes au cinéma / We Are in the Cinema

Julie Faubert (École d'art, Université Laval, Canada)

This experimental sound, video and performative creation from Julie Faubert unfolds within the very specific context of the Cinéma moderne screening room in Montreal. It is the result of several years of in situ creative work at Cinéma moderne. Through sound images, live light framing and projected video sequences, the nature of the image is constantly questioned. Thanks to the interplay of quasi-synesthetic references, it is the dark room itself that is represented, activated, doubled, shifted, disturbed and even mirrored. The cinematographic Dolby Atmos sound diffusion system is used in an unusual way, pushed to the extreme limit of its spatializing potential. Plunged into darkness, the audience experiences the many apparitions that reveal the performers' poetic use of the space. Through questioning the image, and challenging the conventional cinematic regime of representation, this project proposes an alternate way of being in presence.

What the Fragrant Lilies are Trying to Cover Up

Vicky Sabourin (Studio Arts, Concordia University, Canada)

Following the sudden deaths of my uncle Robert and grandmother Simone, I was given the task of emptying the house they had shared for forty+ years. A suffocating smell of nicotine, musk and urine filled the house and clung to the skin and hair of visitors. As I navigated through the succession of bereavements, the sensory confrontation, and the difficult task of disposing of my loved ones' fragrant possessions, a strange feeling and deep sadness came over me; the suffocating smell of their home was about to disappear too. How is it possible to grieve for a scent I've despised and avoided for so many years? *What the Fragrant Lilies are Trying Cover Up* is born of the desire to preserve the smellscape of Simone and Robert's house. For this multisensory artwork-installation, I created a box that contained an artist book, artifacts, custom-made perfumes, and hand-held sculpture that the audience is invited to manipulate, touch and smell. Inhabited by scents and grief, I have also written a collection of texts testifying to my emotional and sensory experience.

END OF REPORT