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

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

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

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

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

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

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

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

CSS students graduated in record numbers in 2020-2021. Kudos to Ehsan Akbari (Ph.D. Art Ed), Haley Baird (Anthro MA), Marie-Josée Blanchard (HUMA Ph.D.), Sheryl Boyle (HUMA Ph.D.), Karen Messer (INDI Ph.D.), Morgan Rauscher (INDI Ph.D.), Laura Shine ((HUMA Ph.D.), and Darian Stahl (HUMA Ph.D.) for completing their degree requirements. We wish them all the best in their future endeavours.
Ten new students joined the Centre in 2020-2021 (6 Ph.D. and 4 M.A).

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

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

Jordan LeBel, Co-Director
Marketing

David Howes, Co-Director
Sociology and Anthropology
2. ABOUT THE CENTRE

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

MISSION

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

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

![David Howes](image1.jpg)  
David Howes

![Jordan LeBel](image2.jpg)  
Jordan LeBel

**GOVERNANCE**

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

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

ABOUT GABRI ELL

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

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

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

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

FACULTY MEMBERS

Carolina Cambre (Education)

Carmela Cucuzzella (Design and Computation Arts)

Arseli Dokumaci (Communication Studies)

Martin French (Sociology and Anthropology)

Bianca Grohmann (Marketing)

David Howes (Sociology and Anthropology)

Aaron Johnson (Psychology)

Marc Lafrance (Sociology and Anthropology)

Jordan Le Bel (Marketing)

John Potvin (Art History)

Jeremy Stolow (Communication Studies)

Matthew P. Unger (Sociology & Anthropology)
ASSOCIATE MEMBERS

Orit Halpern (Sociology & Anthropology)
Cynthia Hammond (Art History)
Christopher Salter (Design Arts)
Kelly Thompson (Studio Arts)
Kathleen Vaughan (Art Education)

STUDENT MEMBERS

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

For a list of student members (including recent graduates) please see Appendix A (section on student members, page 24).
The research conducted at the CSS takes place around four main axes. Additionally, 6 clusters represent emergent areas of research concentration, where the interests of 3 or more Members coalesce.

**AXIS 1: CULTURE AND THE SENSES**

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

**AXIS 2: MULTISENSORY AESTHETICS**

The study of aesthetics in history and across cultures; the creation of intermedia/multisensory artworks and environments. Involved members: Salter, Classen, Hammond, Thompson, Vaughan, Cambre, Unger, Potvin, Dokumaci, Hsu.
**AXIS 3: SENSORY DESIGN AND MARKETING**

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

**AXIS 4: SENSORY ENGINEERING AND COMMUNICATION**

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

**CLUSTERS**

- **Cluster A:** Sensori-Legal Studies. Members include Howes, Lafrance, Classen, French, Unger

- **Cluster B:** Emplacement. Members include Hammond, Thompson, Vaughan, Howes, Unger, Kaell, Hsu, Cucuzzella.

- **Cluster C:** Disability and the Senses. Members include Johnson, Classen, Grohmann, Lafrance, Howes, Dokumaci, Hsu.

- **Cluster D:** Gender and the Senses. Members include Classen, Lafrance, Hammond, Potvin.

- **Cluster E:** Materiality and Immateriality. Members include Stolow, Thompson, Vaughan, Kaell, Unger, Hsu.

- **Cluster F:** Smartness, the Sensor Society and Sentient Ecologies. Members include Halpern, Salter, Howes, French, Cucuzzella.
This encapsulated archive translates irreconcilable absences, and reveals a series of site-specific margin embodiments that took place within the neighborhood of Old Havana—a UNESCO World Heritage Site—during the International Meeting of Dance in Urban Landscape “Old Havana: City in Movement”, where local and transnational dancers take the city’s streets, parks and museums of Havana, Cuba.

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

ABOUT MARYSE MORIN

Maryse’s practice is at the interstice of arts and sensory anthropology bridges soundscapes, new media art, ethnography of art, and art criticism and curation, all of which are integral to her transdisciplinary background. Her research stems from the liminal embodiment of serendipitous moments. From the heterotopian body, the social body, to the body of the work. Her research includes anarchiving of the Fonds d’archives Suzanne Guité during my research and creation residence at the Musée national des beaux-arts du Québec (MNBAQ), with a special focus on synesthesia and digital immersive spaces.
This photographic archive seems to beg the question: In what space and time is this taking place? Is this a Rembrandt? A Delacroix? Or is this a photograph?

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

ABOUT MARYSE MORIN

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

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

**New Research Grants, 2020-2021**
- Internal Funding – Internal PI ($13,600)
- External Funding – Internal PI ($725,021)
- External Funding – External PI (Not reported)

**Ongoing Research Grants**
- Internal Funding – Internal PI ($214,900)
- External Funding – Internal PI ($1,061,758)
- External Funding – External PI ($143,758)
6. PUBLICATIONS & OTHER PRODUCTIONS

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

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

Students
- One (1) book
- Eight (8) book chapters and articles
- Three (3) multimedia installations & exhibitions
- Twenty (20) conference papers & invited talks
imprints of sheets
pin you into your skin
deep as lifelines
they fade

heart racing
In a room
where nothing moves

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

These images are part of a collaboration with:

Costume designer, Project Creator and Seamstress: Danielle Fagen
Photographer: Damian Siqueiros
Assistant Photographer: Helena Valles
Set Designer and Exhibition Curator: Bruno Pierre Houle
Hair and Makeup Artist: Jess Cohen
EACH STAR BY MADELAINE LONGMAN

each star
a white stone
lifted
and dropped
into black waves
still falling

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

ABOUT MADELAINE LONGMAN

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

SEMINARS, LECTURES, SYMPOSIA AND CONFERENCES

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

ATMOSPHERES

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

UNCOMMON SENSES III

In the Spring of 2021, the Centre hosted “Uncommon Senses III: Back to the Future of the Senses,” an international conference, which ran from 6-9 May. This event was co-sponsored by the Centre for Interdisciplinary Studies in Society and Culture (CISSC) and the International Association of Synaesthetes, Artists, and Scientists (IASAS). It was chaired by David Howes. The Executive Committee was made up of Howes, Jordan Le Bel and Mark Sussman.
The Organizing Committee, composed of Pamela Tudge (INDI Ph.D.), Joe Thibodeau (INDI Ph.D.), and Allison Peacock (HUMA Ph.D.), did an extraordinary job. Numerous student members of the Centre helped out by serving as technical assistants for the 50+ sessions, and faculty members contributed to the success of the conference by graciously chairing sessions. There were a total of 460 registered participants. One participant remarked that the conference was like a six-ring circus (there were 6-7 concurrent sessions during three of the four time periods on each of the four days). Uncommon Senses III featured three plenary addresses: “Touchy Feely Manifesto: Design for the Senses” by Ellen Lupton (Thursday), “The Future of Touch” by Constance Classen (Friday), and “Weaving New Ways of Knowing: Decolonizing the Senses, Recovering Legacies” by Diane Roberts (Saturday).

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

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

We hoped that the conference could mark the beginning of a Renaissance of the senses in the wake of the COVID-19 pandemic, but it turned out that pandemic was not over yet (far from it). This gave added urgency to the question: When will the senses be free again, and how will we be feeding them going forward? For a taste of things to come, participants were invited to take a peek at Tereza Steklíková’s short film Self-Isolation Dinner, and Geneviève Sicotte’s Signes de vie/Signs of life - both Geneviève and Tereza also presented at the conference. To see the posters of the conference, and the full schedule see Appendix F.
In addition to the Virtual Lecture Series in the Fall and the Uncommon Senses III Conference in the Spring, the Centre kept up its regular Talking Sense seminar series. The seminar was moved online in compliance with public health regulations. To see the complete schedule and the seminars posters, see Appendix G.

Researchers have defined the scopic regime of the drone as a militarized regime of hyper-visuality executing a vertical, hierarchical, and totalized power relation between the drone operator and the surveilled target.

This presentation aims to broaden the drone’s spectrum of perception with the notion of the sensorium as complex, multi-medial, synesthetic sensing assemblage, in which the human agent is enmeshed with the drone’s technical apparatus.
APPENDICES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hillary Kael, Department of Anthropology, McGill University
FELLOWS

Constance Classen, Senior Fellow

Erin Lynch Senior Fellow (2020- )

Léon Franzen Postdoctoral Fellow (2019- )

Gabrielle Desgagné Junior Fellow (2019- )
STUDENT MEMBERS

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

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

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

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

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

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

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<th>Committee</th>
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<td>Karine Elalouf</td>
<td>Psych PhD</td>
<td>Aaron Johnson</td>
<td>Bianca Grohmann</td>
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<td>2019</td>
<td>Emilie O'Brien</td>
<td>Art Ed MA</td>
<td>Kathleen Vaughan</td>
<td>David Howes</td>
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<td>2019</td>
<td>Paula Bath</td>
<td>SOAN PhD</td>
<td>David Howes</td>
<td>Valerie de Courville Nicol</td>
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<td>2019</td>
<td>Chélanie Beaudin-Quintin</td>
<td>HUMA PhD</td>
<td>David Howes</td>
<td>Angélique Wilkie, Olivier Asselin</td>
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<td>2019</td>
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<td>2019</td>
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<td>2019</td>
<td>Ariana Seferiades</td>
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<td>Neha Chugh</td>
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<td>Martin French</td>
<td>David Howes</td>
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<td>First Supervisor</td>
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<td>2018</td>
<td>Madelaine</td>
<td>Caritas</td>
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<td>Stephanie Bolster</td>
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<td>Longman</td>
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<td>Laura</td>
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<td>HUMA PhD</td>
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<td>Forrest</td>
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<td>Ingrid Bachman</td>
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<td>Kelly</td>
<td>Keenan</td>
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<td>Aristofanis</td>
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<td>van der Post</td>
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<td>Sherry Simon</td>
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<td>Alexandre</td>
<td>Saunier</td>
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<td>Melanie</td>
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<td>Nicola Pezolet</td>
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## Graduating Students (2020-2021) and Graduates (2016-2021)

<table>
<thead>
<tr>
<th>Years Active</th>
<th>Name</th>
<th>Program</th>
<th>Principal Supervisor</th>
<th>Committee</th>
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<tr>
<td>2015</td>
<td>Alan Avorgbedor</td>
<td>HUMA PhD</td>
<td>Chris Salter</td>
<td>Nathan Brown</td>
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<tr>
<td></td>
<td>Felicity Tsering</td>
<td>PhD Communication</td>
<td>Jeremy Stolow</td>
<td>Peter van Wyck Line Grenier</td>
</tr>
<tr>
<td>2014*</td>
<td>Sylvain Lavoie</td>
<td>HUMA PhD</td>
<td>Patrick Leroux</td>
<td>David Howes, Christabelle Scithna</td>
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<tr>
<td></td>
<td>Ida Toft</td>
<td>INDI PhD</td>
<td>Lynn Hughes</td>
<td>Chris Salter, Bart Simon</td>
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<tr>
<td>2013</td>
<td>Elisabeth Roy Trudel</td>
<td>HUMA PhD</td>
<td>Amy Swiffen</td>
<td>David Howes</td>
</tr>
<tr>
<td>2010</td>
<td>Florencia Marchetti</td>
<td>HUMA PhD</td>
<td>Erica Lehrer</td>
<td>Chris Salter, David Howes</td>
</tr>
<tr>
<td>2010</td>
<td>Olga Zikrata</td>
<td>HUMA PhD</td>
<td>David Howes</td>
<td>Matt Unger</td>
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* Split year for graduating students.
<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Degree</th>
<th>Supervisor</th>
<th>Assistant Supervisor</th>
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<tr>
<td>2015-2017</td>
<td>Nancy Bussières</td>
<td>INDI MA</td>
<td>Chris Salter</td>
<td>David Howes, Sandeep Bhagwati</td>
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<td>2015-2017</td>
<td>Melissa Tamporelli</td>
<td>Art Ed MA</td>
<td>Kathleen Vaughan</td>
<td>David Pariser</td>
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<tr>
<td>2014-2017</td>
<td>Sabrina Smokey</td>
<td>Anthro MA</td>
<td>David Howes</td>
<td>Marc Lafrance, Valérie de Courville Nicol</td>
</tr>
<tr>
<td>2009-2017</td>
<td>Verushka Lieutenant-Duval</td>
<td>HUMA PhD</td>
<td>Tom Waugh</td>
<td>Marc Lafrance, Thérèse St-Gelais</td>
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<tr>
<td>2013-2016</td>
<td>Jonathan Gouldner</td>
<td>Anthro MA</td>
<td>Mark Watson</td>
<td>David Howes, Sally Cole</td>
</tr>
<tr>
<td>2011-2016</td>
<td>Sofian Audry</td>
<td>HUMA PhD</td>
<td>Chris Salter</td>
<td>Lynne Hughes, Bart Simon</td>
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<tr>
<td>2010-2016</td>
<td>Natalie Doonan</td>
<td>HUMA PhD</td>
<td>David Howes</td>
<td>Ted Rutland, Mark Sussman</td>
</tr>
</tbody>
</table>
APPENDIX B

RESEARCH FUNDING

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

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

KEY
FOCUS (FROM 2020 ON)
  Focus 1 – Sensory Education
  Focus 2 – Exhibition (Multimodal Arts & Museology)
  Focus 3 – Sensory Design
  Focus 4 – Sensory Urbanism

AXES (FROM 2016 ON)
  Axis 1 – Culture & the Senses
  Axis 2 – Multisensory Aesthetics
  Axis 3 – Sensory Design & Marketing
  Axis 4 – Sensory Engineering & Communication

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

New Research Grants and Applications

FUNDING SOURCE & AMOUNT
  Internal Funding – Internal PI * $13,600
  External Funding – Internal PI ** $725,021
  External Funding – External PI *** [not reported]

§ 94  “Dreamachine, Festival UK* 2022 (one of 10 finalists commissioned to produce a major interdisciplinary work). PI: Jennifer Crook (Independent Artist, London). Collaborators: David Howes and the Centre for Sensory Studies along with 12 others. Under NDA [2021-2022] [Focus 2] ***
§ 93 “Disuasion Engine.” German Federal Ministry for the Environment in association with acatech – National Academy of Science and Engineering, Forecast, the Karlsruhe University of Arts and Design and ZKM | Center for Art and Media Karlsruhe (one of 21 concepts – out of 1,020 applications from 100 countries - chosen for further development). PI: Chris Salter. Co-investigators: Erik Adigard, Alexandre Quessy. [2021-2023] [Focus 1 + Focus 2] **


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


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

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


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

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


Ongoing Research Grants and Applications

FUNDING SOURCE & AMOUNT

<table>
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<tr>
<td>External Funding – Internal PI</td>
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<tr>
<td>External Funding – External PI</td>
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§ 65. “Centre for Sensory Studies (university research centre) Operating Funds.” Concordia University OVPRGS. $210,000. Co-applicants: David Howes, Bianca Grohmann. $210,000  [2020-2026]


APPENDIX C

LIST OF PUBLICATIONS, EXHIBITIONS AND CONFERENCE PRESENTATIONS

Books and Special Issues

Faculty and Fellows


Student members


Journal Articles & Book Chapters

Faculty and Fellows


**Student members**

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


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


**Multimedia Installations & Exhibitions**

**Faculty and Fellows**


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

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

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

**Students members**

Soulikias Aristofanis (September 26, 2020) À l’ombre du mont Damâvand
https://vimeo.com/246426213
A film animation project that presents an episode of the Persian epic, Shahnameh, accompanied by live music, composed and performed by Ensemble Âstân. Funded by the City of Montreal. Performed at the Bourgie Hall of the Montréal Museum of Fine Arts.

Paula Bath (summer 2020) Research creation project (funded by the Canada Council for the Arts) investigating the independent, yet interconnected, experiences expressed between artists who use sign and spoken languages. Project led to book titled “Finding It” which experiments with bringing ideas forward in the form of a “constellation of stories” that is non-authoritative but dialogic.
Paula Bath co-exhibited a visual art installation at the Ottawa Art Gallery (March 12 – January 3, 2021). The installation "Glimpse of Me" was part of a larger installation RythmScape with artists from South Korea, Japan, and the USA.

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


Conference Papers & Invited Talks

Faculty and Fellows


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


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


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


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


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


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

Salter, C. Sensory Orders Conversations (1-3) (online). Laznia Center for Contemporary Arts. Gdansk, Poland. December 3 2021
Salter, C. Sensory Orders – Opening Curator Talk (online). Laznia Center for Contemporary Arts. Gdansk, Poland. November 821 2021

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


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


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


Student members

Akbari, E. (October, 2020) “Mobile Sensory Photography and Creative Cartography in Art Classrooms.” Invited lecture in ARCH 672 Experiential Learning in Architecture [Architecture of and for the Senses] taught by Dr. David Howes. School of Architecture, Planning and Landscape at the University of Calgary, AB.
Bath, Paula (12 November, 2020) Artist panel with the Ottawa Art Gallery with Deaf artists sharing their perspective. The talk is published, with interpretation, on the Ottawa Art Gallery's website.

Bath, Paula (18 November, 2020) co-presented (virtually) a conversation at the Nightwood Theatre's (Toronto) Groundswell Festival. The presentation explored conversations about impacts of the centralized position of spoken/written languages and the practiced of decentralization as a means to re-explore communication and other forms of relationality.


Blanchard, Marie-Josée (8 May 2021). “Tasting Physical Expression: Rasa in Classical Indian Dance” – Uncommon Senses III: Back to the Future of the Senses (virtual conference), Centre for Sensory Studies, Concordia University, Montreal, QC.


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


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

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


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


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

The Normative Imperative of Sound by Matthew P. Unger

“Guilty of Having a Fantastic Time in Jail!“: On the Touristification of Prison Experiences by Erin E. Lynch
Here is the schedule:

Thursday, September 10 at 13h00
Mikkel Bille (Mobility, Space and Urban Studies, Roskilde University, Denmark) “Outlining a General Theory of Atmosphere: Implications from Everyday Life”

Thursday, September 17 at 13h00
Stephen Legg (Geography, University of Nottingham, UK), “Spectacular and Domestic Atmospheres: India, London and 1930s Senses”

Friday September 25 at 13h00
Renisa Marwani (Sociology, University of British Columbia) “Atmospheric Pressures: On Race and Affect”

Thursday October 15 at 13h00
Erin Lynch (Centre for Sensory Studies, Concordia University), “A Touch of Luck and a ‘Real Taste of Vegas’: A Sensory Ethnography of the Montreal Casino”

Friday October 23 at 11h00
Şifâ Doğuşan, Loup Rivière and Stella Faelli (dance for plants), “Conspiracies: an ethereal/etymological Zoom performance for uncertain times (and plants)”

Thursday October 29 at 13h00
Kari Norgaard (Sociology, University of Oregon, US) “Imaging the Air We Breathe”

Thursday November 12 at 13h00
Alberto Pérez-Gómez (School of Architecture, McGill University), “Stimmung: Atmosphere and its Origins in Western Architectural Theory”

Friday November 20 at 11h00
Derek P. McCormack (Cultural Geography, Oxford University, UK), “Atmospheric Things: On the Allure of Elemental Envelopment”

Thursday November 26 at 13h00
ATMOSPHERES

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

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

THURSDAY, SEPTEMBER 10 AT 13H
Mikkel Bille (Mobility, Space and Urban Studies, Roskilde University, Denmark)

THURSDAY, SEPTEMBER 17 AT 13H
Stephan Legg (Geography, University of Nottingham, UK)
“Spectacular and Domestic Atmospheres: India, London and 1950s Sense”

FRIDAY, SEPTEMBER 25 AT 13H
Renée Mawani (Sociology, University of British Columbia)
“Atmospheric Presences: On Race and Affect”

THURSDAY, OCTOBER 15 AT 13H
Erin Lynch (Centre for Sensory Studies, Concordia University)
“A Touch of Luck and a ‘Real Taste of Vegas’: A Sensory Ethnography of the Manolet Casino”

FRIDAY, OCTOBER 23 AT 13H
Sht. Dogutan, Loup Riviere and Stella Fasili (dance for plants)
“Carnivores: an ethereal/atmosiological Zoom performance for uncertain times (and plants)”

THURSDAY, OCTOBER 29 AT 13H
Kari Norgaard (Sociology, University of Oregon, US)
“Imaging the Air We Breathe”

THURSDAY NOVEMBER 12 AT 13H
Alberto Pérez-Gómez (School of Architecture, McGill University)
“Dreaming: Atmosphere and its Origins in Western Architectural Theory”

FRIDAY NOVEMBER 20 AT 11H
Derek P. McCormack (Cultural Geography, Oxford University, UK)
“Atmosphere and Circumstance”

THURSDAY NOVEMBER 26 AT 13H
Gernot Böhme, (Institute for Practising Philosophy, Darmstadt, Germany)
“A Question of Taste? On the Meaning of Taste Judgements in the Sphere of Morality”

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

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

CISSC Virtual Happenings
concordia.ca/artsci/cissc
APPENDIX F

UNCOMMON SENSES III: POSTERS

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

IN ASSOCIATION WITH THE CENTRE FOR SENSORY STUDIES

present:

UNCOMMON SENSES III: BACK TO THE FUTURE OF THE SENSES

May 6 – 9 2021

Centrally located in a 120-seat theatre, the Centre for Sensory Studies is a centre for the study of the senses and their impact on society. The Centre focuses on the study of the senses and their impact on society. The Centre’s programmes are designed to foster interdisciplinary research and to promote a better understanding of the senses and their impact on society.

The Centre’s programmes are designed to foster interdisciplinary research and to promote a better understanding of the senses and their impact on society.

UNCOMMON SENSES III: BACK TO THE FUTURE OF THE SENSES

TOUCHY FEELY MANIFESTO:
Design for the Senses

Thursday May 6, 2021
1:30 – 3:30 p.m.

Centrally located in a 120-seat theatre, the Centre for Sensory Studies is a centre for the study of the senses and their impact on society. The Centre focuses on the study of the senses and their impact on society. The Centre’s programmes are designed to foster interdisciplinary research and to promote a better understanding of the senses and their impact on society.

The Centre’s programmes are designed to foster interdisciplinary research and to promote a better understanding of the senses and their impact on society.

UNCOMMON SENSES III: BACK TO THE FUTURE OF THE SENSES – KEYNOTE II

WEAVING NEW WAYS OF KNOWING:
decolonizing the senses, recovering legacies

Saturday May 8, 2021
1:30 – 3:30 p.m.

The Centre for Sensory Studies is a centre for the study of the senses and their impact on society. The Centre focuses on the study of the senses and their impact on society. The Centre’s programmes are designed to foster interdisciplinary research and to promote a better understanding of the senses and their impact on society.

The Centre’s programmes are designed to foster interdisciplinary research and to promote a better understanding of the senses and their impact on society.

Constance Classen

Constance Classen is a professor at the University of Sydney. She is interested in the ways in which the senses shape our understanding of the world. She has written extensively on the role of the senses in shaping our understanding of the world. She has written extensively on the role of the senses in shaping our understanding of the world.

She has written extensively on the role of the senses in shaping our understanding of the world.

Diane Roberts

Diane Roberts is a professor at the University of Sydney. She is interested in the ways in which the senses shape our understanding of the world. She has written extensively on the role of the senses in shaping our understanding of the world. She has written extensively on the role of the senses in shaping our understanding of the world.

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Ellen Lupton

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Here is the schedule:

**The Secret Language of Food**  
Geneviève Sicotte, 30 November 2020  
Why do certain foods have meaning to us? How do they mingle with our life stories and our memories? What perceptions and emotions are carried through meat, raspberries, milk or bread? These are some of the questions Sicotte explores with *Vital Signs*, a work of digital literature about the sensorial and affective resonances of food. In this presentation, Sicotte will guide participants through a commented visit of her work, followed by an informal conversation about the implications of using food in research. *Vital Signs* is free in open access, available in English and French: https://www.signesdevie-vitalsigns.com/

**Human Plus: Orchestra of the Senses**  
G. Sicotte & D. Howes, 11 February 2021  
“There’s a whole new level of sensation waiting for you to discover. Take hold ... science is opening up a new world of sensory possibilities.” So goes the blurb for a new documentary series from TV Ontario called “Human Plus.” This sort of triumphalism is very common in science journalism. Is it warranted? How else could or should we regard this technologization of sensation? Were we using our senses to the fullest even before science? These are the sorts of questions we would like to explore in a series of three Talking Sense seminars dedicated to the examination of select episodes of the Human Plus series.

**Decolonial Entanglements: Art, Technology, and Critical Genealogies of Immersion**  
May Chew, 19 February 2021  
Immersion has become a ubiquitous element of contemporary art practice and museum display, with interactive projections, expanded digital screens, surround sound environments, virtual overlays and haptic surfaces increasingly employed to heighten audience engagement. Immersive technologies create the idea of a “seamless” work of art by embedding users within the exhibit text and facilitating the user’s tactile and embodied encounters with art and history. Contextualizing the uses of immersive technologies in exhibits and installations in Canada alongside the development of technological nationalism during the mid-twentieth century, this talk investigates immersion not just in terms of its aesthetic and affective qualities but also as a social and political technology rooted in settler colonial histories. It also proposes that immersion can and should be reconceptualized through Indigenous and decolonial thought and practice.
The Wall was like war: Sensory Politics of Spatial-Temporal Confinement in Jerusalem
N. Abu Hatoum, 15 March 2021
In this talk, I turn to imaginings through visual representations of space/landscape as an epistemic site for understanding sensory politics in Palestine. By presenting the words and works of Palestinians, some of whom are artists, I ask, what does the sensory politics of displaceability look like? My talk builds on a decade long research in Jerusalem and the Palestinian cities around it. I center Jerusalem as a site which, for Palestinians, coalesce in a multiplicity of sensory experiences that foreground a suspicious relationship to space and time- more significantly, the future. I use the Israeli-built Wall as a site and sight for examining sensorial relationships to space. In particular, I examine the post-Intifada period which was followed by the construction of the Wall to trace stories and artworks that speak to the then-future forms of confinement, displacement, and loss.

Human Plus: Hearing
G. Sicotte & D. Howes, 18 March 2021
As the mysteries of hearing are revealed, we see how technology and scientific progress are working to restore, replace, or supercharge this enormously powerful human sense.

Human Plus: Taste and Smell
G. Sicotte & D. Howes, 1 April 2021
Your sense of smell is much more developed than you might imagine. In your genetic code, 400 genes make up the receptors of your sense of smell. You are able to smell billions of odors.

Consuming Painting: Food and the Feminine in Impressionist Paris
A. Deutsch, 15 April 2021
For over a century, painting by Manet and the Impressionists has been understood as quintessentially visual art. In my new book, Consuming Painting: Food and the Feminine in Impressionist Paris (Penn State University Press, 2021), I argue that this is a limited interpretation. By examining the culinary metaphors that the most influential nineteenth-century critics used to express attraction or disgust toward artworks, and considering the gender politics at stake, we can rethink French modern-life painting in relation to the visceral reactions that these works invited in their earliest publics. In this talk, I will discuss my research on the sensory reception of modern painting, and how it enriches our understanding of Impressionism.
CENTRE FOR SENSORY STUDIES

TALKING SENSE SEMINAR
The Wall was like a War: Sensory Politics of Spatial-Temporal Confinement in Jerusalem
Nayrouz Abu Hataboun
Monday 15 March 2021
12:00-14:00, Venue 136

In this talk, I turn to imaginings through visual representations of space/time to scrutinize the role for understanding sensory politics in Palestine. By accessing the words and works of Palestinian artists, some of whom are artists, I aim, what does the sensory politics of dispossession look like? How this is read as a decade-long research in Jerusalem and the Palestinian artists dynamically engage in visual representations of a sensory politics of dispossession in a multiplicity of sensory experiences that foreground a multidimensional relationship to space and time—more so than that the fussy. I use the broad-based Wall as a site and right for examining sensory relationships to space. In particular, I examine how the Wall, as a site of sensory-based politics, is used to displace, construct, and reinforce the binary of a West Bank-Israeli society. I argue that the Wall, a “foundational” site, is by embodying words within the atelier belt and harnessing the tree’s tastes and inscribed emotions with art and history. Conceptualizing the uses of immersive technologies in exhibitions and installations in Palestine among theclick...:

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CENTRE FOR SENSORY STUDIES

TALKING SENSE SEMINAR
Decolonial Entanglements: Art, Technology, and Critical Genealogies of Immersion
May Cheew
Friday 19 February 2021
12:00-14:00, Venue 136

Immersion has become a ubiquitous element of contemporary art practice and museum displays, with immersive projections, engrossed digital screens, the use of virtual environments, reflective pin-ups and aptly surfaces increasingly employed to heighten the audience’s engagement with the display. This talk explores the potential of a “hauntological” work of art by embedding words within the exhibit belt and harnessing the tree’s tastes and inscribed emotions with art and history. Conceptualizing the uses of immersive technologies in exhibitions and installations in Amazonia or the West Bank-Israeli society, this talk investigates immersion not just in terms of its immersive and affective qualities but also as a spatial and political technology rooted in settler colonial histories. It argues that processes that immerse us can also be disimmersed through indigeneous and decolonial thought and practice.

May Cheew is an Associate Professor of the Visual Arts and Humanities at the University of Southern California, Los Angeles, and a member of the Centre for Sensory Studies, University of Southern California, Los Angeles.

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CENTRE FOR SENSORY STUDIES

TALKING SENSE SEMINAR
Human Plus: Taste and Smell
Thursday, 01 April 2021
12:00-14:00, Venue 136

“Taste and smell are senses that are so much more developed than you think. Think of a moment when you’re eating a meal and you’re biting into a piece of cake, and you take a moment to really savor the smell of the cake, the texture of the cake, the taste of the cake. You are able to smell billions of flavors.”

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CENTRE FOR SENSORY STUDIES

TALKING SENSE SEMINAR
Human Plus: Orchestra of the Senses
Thursday, 11 November 2021
12:00-14:00, Venue 136

“Orchestrating the Senses: Big data, teaching, taste, and smell send sensory messages to the brain at the speed of light. This talk explores the interplay of big data and sensory experience, arguing for a new way of thinking about the senses.”

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**CENTRE FOR SENSORY STUDIES**

**TALKING SENSE SEMINAR**

**Human Plus: Hearing**

*Thursday 18 March 2021
12:00-14:00, Zoom link*

"Hearing is a white noise level of sensation waiting for you to discover. "Take hold..." speech is opening up new worlds of sensory possibilities." No goes the short list of sensory seminaries set by the Draper called "Human Plus: "This sort of stuff happens in very different science disciplines, in art or design labs, in community groups. We are interested in the future of sensory techonoligion of sensation. Where are we going in our senses in the future and human senses?" The book is the product of a series of sessions we would like to explore in a series of three Talking Sense Seminars. The theme is the sensory process and its corollary in the service of the Human Plus series. For more information, visit the centre's website.

**Hearing:** All the mysteries of hearing are revealed, we can see how technology and science progress are making our senses, music, or superhearing the immensely powerful human sense.

*Link to the TSS Human Plus documentary series.*

http://centreforsensorystudies.org/

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**TALKING SENSE SEMINAR**

**The Secret Language of Food**

*Geneviève Sicotte
Monday 30 November 2020
12:00-14:00, Zoom link*

Why do certain foods have meaning to us? How do they mingle with our reflexes and our memory? What paragone and emotion are parted from food? Food, experience, and health are topics that will be explored in this seminar. The seminar will explore the sensory experience of food and its relationship to memory, health, and socialization. For more information, visit the centre's website.

*Geneviève Sicotte is an open access, available in English and French:*

http://centreforsensorystudies.org/

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**TALKING SENSE SEMINAR**

**Consuming Painting: Food and the Feminine in Impressionist Paris**

*Allison Deutsch
Thursday 18 April 2021
12:00-14:00, Zoom link*

For over a century, painting by Morisot and the Impressionists has been presented as feminine in nature. In my new book, Consuming Painting: Food and the Feminine in Impressionist Paris, I argue that the term is limited. By examining the culinary references that make the food industry more than just food, and considering the gender politics of art, we can redefine food studies into an interdisciplinary field with new and relevant questions. This seminar will explore the relationship between food and art in the Impressionist era. In this talk, I will discuss my research on the sensory reception of modern paintings, and how it enriches our understanding of Impressionism.

*Allison Deutsch is an Associate Professor of French and Visual Studies at the Department of History of Art at the University of Toronto. She is a history of nineteenth-century French painting, with a special interest in feminist methodologies and sensory studies. She is the author of Consuming Painting: Food and the Feminine in Impressionist Paris (University of Chicago Press, 2020), and has been a guest at the Aiken Research Symposium at the Institute of Advanced Studies, University College Dublin, and a guest speaker at the Gugghenheim Institute of Art.*

*For more information contact: sensa@concordia.ca*

http://centreforsensorystudies.org/