



ANNUAL REPORT

JUNE 1ST 2021 - MAY 31ST 2022

Photo by Jordan LeBel

CENTRE FOR SENSORY STUDIES

David Howes (Sociology & Anthropology), Co-Director
Jordan LeBel (Marketing), Co-Director

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Cover page : field of poppies in Champagne, France. Photo credit: J. LeBel

1. HIGHLIGHTS

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 the Spring of 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 2021-2022 academic year:

The Centre welcomed one new associate faculty member: Luis Sotelo Castro (Theatre), and one new senior fellow: William Buxton (Communication Studies), both of whom presented on their work in the context of the Talking Sense seminar series.

The Centre was pleased to host four visiting scholars during the 2021-2022 academic year: Harald Heinrichs, Solène Froidevaux, Morten Frølund, and Nuria Alvarez Coll.

Three students completed their degree requirements this past year: Roseline Lambert, Ariana Seferiades and Alan Avorgbedor. Four new students, all at the Ph.D. level, joined the Centre in 2021-2022.

The Centre hosted the SENTIENCE Virtual Lecture series (a total of five talks via zoom) during the 2021 Fall term.

A worldwide paper shortage resulted in the publication of a number of books by Centre members being delayed till next year, but not Chris Salter: The MIT Press came out with his latest book, *Sensing Machines: How Sensors Shape Our Everyday Life* in April. It was launched at Anteism Books later the same month, together with his former student (and CSS alumnus) Sofian Audry's book, *Art in the Age of Machine Learning*.

Centre members (faculty, fellows and students) otherwise published 53 chapters in books and/or journal articles, presented 82 conference papers or invited talks, and curated or designed and staged 4 exhibitions and installations.

Centre members singly attracted \$599,246 in new research funding. Congratulation to May Chew and Matt Unger for each being awarded an FRQSC Nouveaux Chercheurs grant. Centre members also submitted or were listed as co-applicants on five team research grant applications (to the Social Science and Humanities Research Council of Canada, the Dutch Research Council) but, unlike the previous year, these applications did not meet with success. Most of the applicants concerned remain committed to trying again next cycle. Combined with the existing funding (\$3,118,455), the new research funding brought the total amount of ongoing funding for sense-based research in 2021-2022 to \$3,717,801.

Congratulations are in order to Senior Fellow Bill Buxton on being named Distinguished Professor Emeritus, HUMA Ph.D. student Jayanthan Sriram on being awarded a prestigious Ph.D. fellowship from the Studienstiftung des Deutschen Volkes (German Academic Scholarship Foundation); Anthropology Master's student Genevieve Collins, who has been awarded a full doctoral fellowship at Manchester University starting this September to continue her research on the senses in space; and, to Ari Soulikias on being named a 2022-2023 Public Scholar.

Finally, we wish to announce that Chris Salter has taken up a position as Full Professor, Immersive Arts and Director, Immersive Arts Space, Zurich University of the Arts (ZHdK), Zurich, Switzerland, effective this May 1. We are deeply sad to see Chris leave but delighted for him given the extraordinary opportunities in research-creation this new appointment will afford him, and we will remain forever grateful for all that he has done for the Centre. Incidentally, he has been appointed Professor Emeritus, Design and Computation Arts so he can continue to supervise graduate students and direct research projects.

Respectfully submitted

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

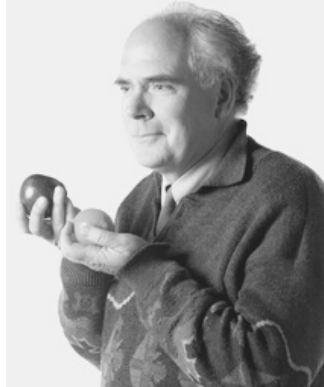
The CSS promotes research in the social life and history of the senses, multisensory aesthetics, sensory design and marketing, and the development of technologies for expanding the sensorium in innovative and groundbreaking ways.



Photo by Jordan LeBel

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



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)



Photo by Jordan LeBel

ROSELINE LAMBERT

Roseline Lambert is a poet-anthropologist. Her doctoral thesis, which she defended in November 2021, is entitled “Le reflet du monde est à l’intérieur de moi: une ethnographie poétique de l’expérience de l’agoraphobie en Norvège / The reflection of the world is within me: a poetic ethnography of agoraphobic experience in Norway.” Here are three of the poems she wrote, translated by HUMA Ph.D. student Carmen Ruschensky. The poems are about the quality of the light

la nuit ≠ noire

night≠ dark

sur la place de la gare centrale je flatte le tigre
je ne sais pas si le soleil se couche si je dors
mes yeux ouvrent mes yeux ferment c’est blanc

**in central station square I pet the tiger
I don’t know if the sun’s setting if I sleep
my eyes open my eyes close it’s blank**

une ligne ≠ un phare

quatre feux jaunes clignotent au coin de la rue
le tramway approche
je ne sais plus dans quelle direction partir
mes lignes s’entrecroisent 7

a line ≠ a beacon

four yellow lights are flashing on the corner
the tramway is coming
I don’t know which way to go now
my lines are getting crossed

l’énergie la lumière energy ≠ light

je suis repliée sur ma feuille
le jour déborde dans le café sur Thorvald
Meyers gate
toutes les lumières sont allumées pour rien

**I’m bent over my page
daylight floods the café on Thorvald
Meyers Street
all the lights are on for no reason**

3. MEMBERSHIP

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

- 13 regular faculty members from 9 different departments
- 3 associate members, from 3 different departments
- 47 student members
- 15 affiliate members spanning the globe
- 5 fellows

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

FACULTY MEMBERS

Carolina Cambre (Education)

May Chew (Art History)

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)



Photo by Jordan LeBel

ASSOCIATE MEMBERS

Orit Halpern (Sociology & Anthropology)

Christopher Salter (Design Arts)

Luis Sotelo Castro (Theatre)

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).



Photo by Jordan LeBel



4. RESEARCH ORIENTATIONS

Photo by Jordan LeBel

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, Stolor, 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

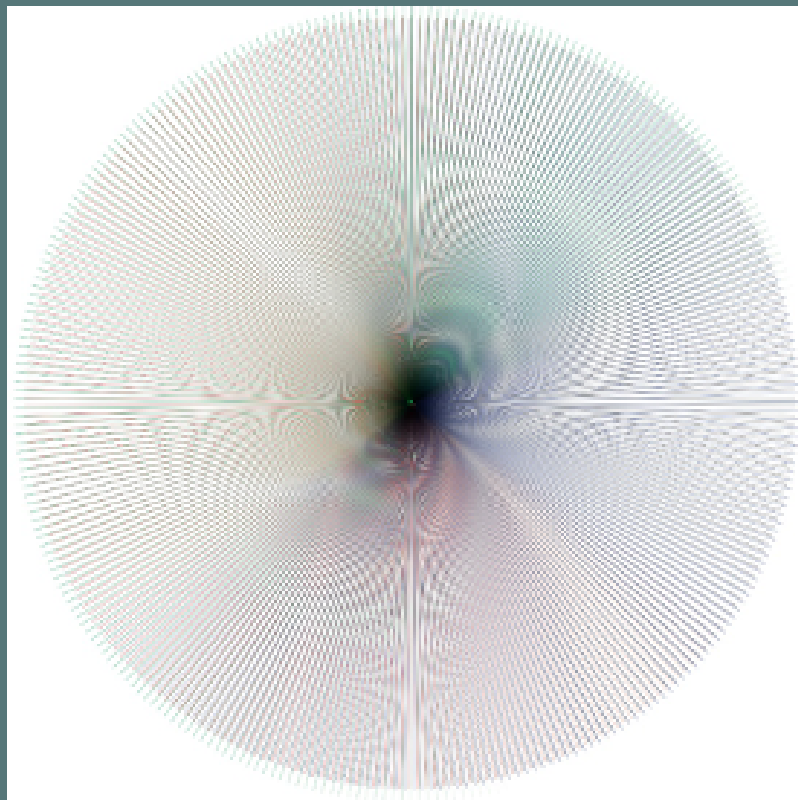
- **Cluster A:** Sensori-Legal Studies. Members include Howes, Lafrance, Classen, French, Unger
- **Cluster B:** Emplacement. Members include Hammond, Thompson, Vaughan, Howes, Unger, Kaell, Hsu, Cucuzzella.
- **Cluster C:** Disability and the Senses. Members include Johnson, Classen, Grohmann, Lafrance, 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.

ERIK ADIGARD

This image belongs to the Collideroscope series created by Erik Adigard of M-A-D.

Adigard designed it and the other images in the series to illustrate David Howes' book, *The Sensory Studies Manifesto: Tracking the Sensorial Revolution in the Arts and Human Sciences*.

To read more about the collideroscope concept see:
<http://www.sensorystudies.org/picture-gallery/collideroscope1-erik-adigard/>



Collideroscope series (2022)

© Erik Adigard, M-A-D

5. RESEARCH FUNDING

Centre members singly and jointly attracted \$599,246 in new research funding. This brought the total amount of ongoing funding for sense-based research initiatives in 2021-2022 to \$3,118,455. The full list of current funded research projects can be found in **Appendix B**.

New Research Grants, 2020-2021

- Internal Funding – Concordia PI (\$2,000)
- External Funding – Concordia PI (\$547,246)
- External Funding – External PI (\$50 000)

Ongoing Research Grants

- Internal Funding – Concordia PI (\$238,000)
- External Funding – Concordia PI (\$1,585,579)
- External Funding – External PI (\$1,294,976)



Photo by Jordan LeBel



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

- Three (3) books and special issues, including one single-authored book (Salter, C), and one edited collection (Stolow J, and Meyer, B.).
- Fifty (50) Journal articles and book chapters
- Fifty-eight (58) Conference papers & invited talks

Students

- One (1) book
- Nine (9) book chapters and articles
- Four (4) multimedia installations & exhibitions
- Twenty-four (24) conference papers & invited talks



Photo by Jordan LeBel

7. ACTIVITIES

SEMINARS, LECTURES, SYMPOSIA AND CONFERENCES

The Centre hosted one major events in 2021-2022, SENTIENCE Virtual lecture series. In addition, the Centre continued to offer the popular Talking Sense Seminar series, see **Appendix E**.

SENTIENCE

The Centre hosted the SENTIENCE Virtual Lecture series during the Fall term of 2021-2022. It featured five talks. For the complete list, see **Appendix D**.

TALKING SENSE

The Talking Sense seminar ran throughout the year, beginning with a talk by Lizzie Marx on June 7 and culminating with a presentation by Lizzie Swann on May 19. Highpoints included the inaugural seminars presented by Luis Sotelo Castro and William J. Buxton (both of whom joined the Centre in September 2021), and a special evening featuring presentations by the four visiting scholars in residence for 2022.

MEDIA APPEARANCES

We do not usually track media appearances by faculty and students (because it would be impossible to tabulate them all.). However, two interviews that stand out include Marc Lafrance being featured in *The Walrus* (May 25) in a piece by Ariella Germaise entitled “What’s Beyond the Surface of our Skin Care Obsession,” and David Howes being interviewed for a piece by Jennifer Hattam entitled “Why Sounds and Smells are as Vital to Cities as the Sights” which appeared in the June 14th issue of the *MIT Technology Review*. We are also very proud of INDI Ph.D. student Ari Soulikias being named a 2022-2023 Public Scholar and look forward to following his forays into the media.



APPENDICES

Photo by Jordan LeBel

- A** **CSS Membership by Category**
- B** **Research Funding**
- C** **List of Publications, Exhibitions and Conference Presentations**
- D** **Sentience Virtual Lectures Series, Posters and Talks**
- E** **Talking Sense Seminars and Posters**

APPENDIX A

AFFILIATE MEMBERS, FELLOWS AND STUDENT MEMBERS

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

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

FELLOWS

Constance Classen, Senior Fellow

William Buxton, Senior Fellow (2022-)

Erin Lynch Senior Fellow (2020-)

Léon Franzen Postdoctoral Fellow (2019-)

Gabrielle Desgagné Junior Fellow (2019-)



Photo by Jordan LeBel

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 Program and the Humanities Doctoral Program (HUMA) since the Fall of 2007.

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).



Photo by Jordan LeBel

INCOMING STUDENTS

Year	Name	Program	Principal Supervisor	Co-supervisor(s)
2021	Adela	Goldbard	INDI PhD	Luis Sotelo Castro
2021	Burcu	Yasin	INDI PhD	Matthew Unger
2021	Leona	Nikolić	COMM PhD	Jeremy Stollow
2021	Craig	Farkash	SOAN PhD	David Howes Matthew Unger

ONGOING STUDENTS

Year	Name	Program	Principal Supervisor	Co-supervisor(s)
2020	Brice	Ammar-Khodja	INDI PhD	Alice Jarry + Samuel Bianchini (ENSAD Lab) David Howes, Ursula Eicker
2020	Raphaëlle	Bessette-Viens	HUMA PhD	Arseli Dokumaci Geneviève Rail Matt Soar
2020	Genevieve	Collins	SOAN MA	David Howes Geneviève Sicotte Bart Simon
2020	Rodrigo	D'Alcântara	PhD Art History	John Potvin May Chew
2020	Marie-Ève	Ducharme	INDI PhD	Jordan LeBel Kim Sawchuk Christopher Moore
2020	Golriz	Farzamfar	M Design	Carmela Cucuzzella

2020	Golriz	Farzamfar	M Design	Carmela Cucuzzella	
2020	Puneet	Jain	INDI PhD	Chris Salter	David Howes Alice Jarry
2020	Jayanthan	Sriram	HUMA PhD	David Howes	Hsuan Hsu John Potvin
2020	Jessie	Myfanwy Stainton	M Media Studies	Arseli Dokumaci	Owen Chapman
2019	Karine	Elalouf	Psych PhD	Aaron Johnson	Bianca Grohmann
2019	Emilie	O'Brien	Art Ed MA	Kathleen Vaughan	David Howes
2019	Paula	Bath	SOAN PhD	David Howes	Matthew Unger Valerie de Courville Nicol
2019	Chélanie	Beaudin-Quintin	HUMA PhD	David Howes	Angélique Wilkie Olivier Asselin (UdeM)
2019	Marc-André	Cossette	INDI PhD	Chris Salter	David Howes Lynn Hughes
2019	Jamilah	Dei-Sharpe	SOAN PhD	Marc Lafrance	Ted Rutland Oceane Jasor
2018	Neha	Chugh	SOAN PhD	Martin French	David Howes

2018	Madelaine	Caritas Longman	HUMA PhD	Stephanie Bolster	John Potvin David Howes Melissa Park
2018	Laura	Enriquez	HUMA PhD	David Howes	Steven Stowell David Morris Angela Vanhaelen (McGill)
2018	Nik	Forrest	HUMA PhD	Ingrid Bachman	Krista Lynes Owen Chapman
2018	Kelly	Keenan	INDI MA	David Howes	Angélique Willkie MJ Thompson
2019	Aristofanis	Soulikias	INDI PhD	Carmela Cucuzzella	Luigi Allemano David Howes
2018	Joseph	Thibodeau	INDI PhD	David Howes	Alice Jarry Virginia Penhune Michael Montanaro
2017	Karine	Chrétien Guillemette	INDI PhD	Jordan LeBel	Margie Mendell Rosemary Reilly Carla Martin
2017	Rebecca	van der Post	HUMA PhD	Matthias Fritsch	David Howes
2017	Garnet	Willis	INDI PhD	Chris Salter	Michael Montanaro Sandeep Bhagwati

2016	Gabriel	Dharmoo	INDI PhD	Sandeep Bhagwati	David Howes
2016	Arianna	García-Fialdini	Art Ed PhD	Kathleen Vaughan	Steven High Lorrie Blair
2016	Kelly	Grant	HUMA PhD	John Potvin	Kelly Thompson David Howes
2016	Gabriel	Peña	HUMA PhD	David Howes	Nicola Pezolet Carmela Cucuzzella
2016	Ika	Periac	HUMA PhD	David Howes	Luis Sotelo Natalie Loveless (U Alberta) Dylan Robinson (Queen's)
2016	Carmen	Ruschiensky	HUMA PhD	Sherry Simon	Steven High Jean-Phillippe Warren
2016	Alexandre	Saunier	INDI PhD	Chris Salter	David Howes Lynn Hughes
2016	Melanie	Schnidrig	HUMA PhD	Nicola Pezolet	David Howes Aaron Johnson
2015	Felicity	Tsering Chödron Hamer	PhD Comm Studies	Jeremy Stolow	Peter van Wyck Line Grenier (UdeM)
2014	Sylvain	Lavoie	HUMA PhD	Patrick Leroux	David Howes, Christabelle Sethna (U Ottawa)

2014	Ida	Toft	INDI PhD	Lynn Hughes	Chris Salter Bart Simon
2013	Elisabeth	Roy Trudel	HUMA PhD	Amy Swiffen	David Howes
2010	Florencia	Marchetti	HUMA PhD	Erica Lehrer	Chris Salter David Howes
2010	Olga	Zikrata	HUMA PhD	David Howes	Matt Unger

GRADUATING STUDENTS (2020-2021) AND GRADUATES (2016-2021)

Years Active		Name	Program	Principal Supervisor	Co-supervisor(s)
2016-2022	Roseline	Lambert	SOAN PhD	David Howes	Bart Simon, Valérie de Courville Nicol
2019-2022	Ariana	Seferiades	Anthro MA	David Howes	Julie Soleil Archambault
2015-2022	Alan	Avorgbedor	HUMA PhD	Chris Salter	Nathan Brown David Howes

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	*	\$2,000
External Funding – Internal PI	**	\$547, 246
External Funding – External PI	***	\$ 50, 000

§ 107 “Emerging Educational Policies in Times of Crisis: Visual Accountability in Mexico and Canada.” SSHRC Insight Development Grant. Principal Investigator: Carolina Cambre. Co-applicant: Elizabeth Ocampo Gomez, Instituto de Investigaciones en Educación Universidad Veracruzana, México. \$65,000
[2022-2024] [FOCUS 1] **

§ 106 “Atmospheres of Accusation: Law, Nature, and Colonial Governmentality. FRQSC Research Support for New Academics. Principal Investigator: Matthew Unger. \$40,238

[2022-2025] [Axis 1 + Cluster A] **

§ 105 “Decolonial Entanglements: Art, Technology and Critical Genealogies of Immersion.” FRQSC Soutien à la recherche pour la relève professorale. Principal Investigator: May Chew. \$45,000.

[2022-2025] [FOCUS 2 + Axis 2] **

§ 104 “Theorising the Digital Forensic Gaze, or ‘Séjour de recherche et d'enseignement en France de la Professeure Caroline Cambre à l'Institut de recherche sur le Cinéma et l'Audiovisuel (IRCAV) - Université Sorbonne Nouvelle.’” Consulat général de France à Québec (Attractivité des chercheurs canadiens). Principal Investigator: Carolina Cambre. \$6,000. [2020/2021-2022 – delayed start due to COVID]

§ 103 “Bidgala: Building a creative community that better meets the needs of artists today”. MITACS Accelerate Program. Principal investigator: Jordan LeBel. Co-investigators: Sam Tenenbaum, William Lande. \$90,000.

[2022 – 2023] [FOCUS 2 + Axis 2] **

§ 102 “Monitoring child-targeted food packaging: Tracking prevalence, nutritional quality, and marketing appeals in Canada.” Child Health and Wellness Grand Challenge Catalyst Award. PI Charlene Elliott (CSS Affiliate Member, UCalgary), Co-Applicants: Joel Reardon, Dana Olstad (UofC), Kim Raine (U. of Alberta), Jordan LeBel (Concordia). \$50,000 [2022-2024] [FOCUS 1 + Axis 3] **

§ 101 “Clandestine Transactions.” CISSC Working Group program. Principal applicants (co-directors): Sowparnika Baliswaminathan (CSS membership pending), David Howes. Co-applicant: Ishita Tiwary (Film). \$2,000.

[2022-2023] [FOCUS 3 + Cluster E] *

§ 100 “Modal Olfactory Atmospheres: Experiential Design of Olfactive Environments.” Fonds de Recherche du Québec - Nature et Technologie [FRQNT] in association with ExperiSens Centre collégial de transfert de technologies (CCTT) stage de recherche (graduate student internship). Applicant: Jayanthan Sriram. Faculty supervisor: David Howes. \$7,000 [2022-2023] [FOCUS 3] **

§ 98 “Database of Retinal Images in Visually Impaired Individuals; Drusen and Age-related Macular Degeneration/Base de données d'images rétinienne chez les malvoyants: Drusen et dégénérescence maculaire liée à l'âge. Quebec Vision Research Network / FRQS. Principal investigator: Aaron Johnson. \$30,000.

[2021-2022] [Axis 4 + Cluster C] **

§ 95 “Mobilizing disability survival skills for the urgencies of the Anthropocene.” Social Sciences and Humanities Research Council of Canada Insight grant. Principal Investigator: Arseli Dokumaci. Co-investigators: Pamela Block (Western), Cassandra Hartblay (Toronto). \$264,008. [2021-2025] [Axis 1 + Cluster C] **

Ongoing Research Grants and Applications

FUNDING SOURCE & AMOUNT

Internal Funding – Concordia PI	*	\$238,000
External Funding – Concordia PI	**	\$1, 585,579
External Funding – External PI	***	\$1,294,976

§ 93 “Disuasion Engine.” German Federal Ministry for the Environment in association with 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).

Principal Investigator:

Chris Salter. Co-investigators: Erik Adigard, Alexandre Quesy. [Amount not disclosed] [2021-2023] [Focus 1 + Focus 2] **

§ 92 “Metamorphosis: New Modes for Mixed Reality-based Theater focused on Climate Change.” Fonds de Recherche du Québec-Société et Culture [FRQSC] PRISME.

Principal Investigator: Chris Salter. Co-investigator: Marcelo Wanderley (Music Technology, McGill). \$100,000

[2021-2023] [Focus 2 + Cluster F] **

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

[2021-2025] [Axis 2 + Cluster D] ** [resubmission of § 58] **

§ 90 “Primitivism and Interior Design: Art Deco, Hybridity and the Decolonization of the Modern Interior in France, 1909-1939.” SSHRC Insight Grant. Principal Investigator:

John Potvin. \$91,174

[2021-2025] [Focus 3] **

§ 89 “Oral History Performance, Listening Acts and Transformative Justice.” SSHRC Insight Development Grant. Principal Investigator: Luis Sotelo Castro. Co-investigator:

Cynthia Hammond. \$70,000

[2021-2023] [Cluster A] **

§ 87 “Appuyer les intervenants en CHSLD à offrir de meilleurs soins aux personnes âgées ayant une perte de vision et/ou d'audition en pandémie (COVID-19): Une approche collaborative intersectorielle de transfert de connaissances.” Fonds de Recherche du Québec – Santé:

Principal Investigator: Aaron Johnson. \$ 127,000.

[2021-2022] [Cluster C] **

§ 86 “Speculative Space Habitats: A Future-Oriented Sensory Research Design Project.” FRQNT in association with Experisens CCTT. Applicant: Genevieve Collins. Faculty supervisor: David Howes. \$7,000
[2021-2022] [FOCUS 3] **

§ 85 “Sensing Atmospheres.” CISSC Working Group program. Principal Investigator: Matt Unger. Co-applicants: Carmela Cucuzzella, Jeremy Stolow, David Howes and Hillary Kaell (CSS Affiliate Member). \$2,000.
[2021-2022] [Cluster F] *

§ 84 “The Art of Visual Politics: Tracing, Making and Imagining Palestine.” FRQSC Nouveaux Chercheurs (Research Support for New Academics Research Support for New Academics). Principal Investigator: Nayrouz Abu Hatoum. \$44,622
[2021-2024] [Axis 1 + 2] **

§ 83. “Espaces qui touchent.” MITACS Global link Award. Applicant: Nuria Alvarez Coll, Université de Grenoble. Host Supervisor: David Howes. \$6,000
[2021-2022] [FOCUS 2] ***

§ 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] **

§ 80. “Privacy Pedagogies for Virtual Play.” SSHRC Insight. Principal Investigator: Martin French. Co-investigators: David Howes, Sylvia Kairouz. Collaborators: Helen Nissenbaum (Cornell), Eva Monson (U Sherbrooke), Annie-Claude Savard (U Laval). \$98,554
[2021-2024] [FOCUS 1] **

§ 77. “Disability Creativity,” FRQSC Nouveaux Chercheurs (Research Support for New Academics). Principal Investigator: Arseli Dokumaci. \$44,622.
[2020-2022] [Cluster C] **

§ 69. “The Spaces of Restorative and Transitional Justice: Architecture, Oral History, and Design.” Concordia University, Team Start-Up funding. \$20,000. Principal Investigator: Cynthia Hammond. Co-applicants: Luis Sotelo Castro, Carmela Cucuzzella
[2020-2022] [FOCUS 3] *

§ 68. “Disability and Climate Justice Conference.” CISSC Happening funding. Principal Investigator: Arseli Dokumaci. \$600.
[2020-2022] [Cluster C + F] *

§ 67. "Transgressive Sounds and Atmospheres Curation and Workshop." Concordia University, Aid to Research Related Events (ARRE). Principal Investigator: Matthew Unger. \$4,500

[2020-2022] [Cluster A + FOCUS 3] * [resubmission of § 56]

§ 66. "Transgressive Sounds and Atmospheres Curation and Workshop." CISSC Happening funding. Principal Investigator: Matthew Unger. \$900.

[2020-2021] [FOCUS 3 + Cluster A] *

§ 65. "Centre for Sensory Studies (university research centre) Operating Funds." Concordia University OVRPGS. \$210,000. Co-applicants: David Howes, Bianca Grohmann. \$210,000

[2020-2026]

§ 59. "Explorations in Sensory Design." SSHRC Insight. Principal Investigator: David Howes. Co-applicants: Constance Classen, Carmela Cucuzzella, Arseli Dokumaci, Bianca Grohmann, Aaron Johnson, Jordan LeBel. Collaborators: Thomas Bastien (Montreal Museum of Fine Arts), Martine Lizotte (ITHQ), Suzanne Sauvage (McCord Museum), Henning Schmidgen (Bauhaus University), Charles Spence (Oxford), Stephanie Singer (BitterSuite, London), Ellen Lupton (Cooper-Hewitt Smithsonian Design Museum). \$297,000

[2020-2024] [FOCUS 3] **

§ 55. "Reclaiming the Planet." Fonds de Recherche du Québec - Société et Culture (FRQSC) Audace. Principal Investigator: Orit Halpern. Co-PI: Mostaffa Benzaazou (Université du Québec Abitibi). Co-investigator: Alessandra Ponte (Université de Montréal) \$126,000

[2020-2022] [Cluster B + F] **

§ 53. "Design and the Management of Uncertainty." Swiss National Science Foundation - Sinergia. Principal Investigator: Claudia Mareis (IXDM, Basel). Co-applicants: Orit Halpern, Chris Salter and others. 2,397,335 CHF or \$3,321,387. Concordia share: ca. \$900,000.

[2020-2024] [FOCUS 3] *** [resubmission of § 43]

§ 50. "Haptic API/SDK for Full Bodies Distributed Haptics." MITACS (Mathematics of Information Technology and Complex Systems), Accelerate-Research partnership with industry. Principal Investigator: Chris Salter. \$15,000.

[2019-2022] [Axis 4] **

§ 49. « Les humanités juridiques et les mondes de droit. » FRQSC soutien aux équipes de recherche. Principal Investigator: Mark Antaki (Law, McGill). Co-applicants (chercheurs universitaires): Matthew Unger and others. Collaborator: David Howes and others. \$194,976 [2019-2023] [Cluster A] ***

§ 31. "The Cultural Sensorium: An Indigenous Ethnography of the Senses." Australian Research Council. Principal Investigator: Jennifer Biddle (University of New South Wales). Co-applicants: Chris Salter, David Howes, and others. \$200,000.
[2017-2022] [Axis 1] ***

§ 4. "Sensory Entanglements: New Cross-Cultural and Cross-Disciplinary Directions in the Creation and Evaluation of Multi-Sensorial Environments," SSHRC. Principal Investigator: Chris Salter. Co-applicants: David Howes, Marcelo Wanderley (Music, McGill), Jennifer Biddle (UNSW). Consultant: Constance Classen. \$445,758
[2014-2022] [Axis 2] **

APPENDIX C

LIST OF PUBLICATIONS, EXHIBITIONS AND CONFERENCE PRESENTATIONS

Books and Special Issues

Faculty and Fellows

Cucuzzella, C., Jean-Pierre Chupin, Emmanuel Rondia, Sherif Goubran, (2021) "Reimagining Waiting for the Bus: Design Principles for Spaces Surrounding Bus Shelters", Potential Architecture Books (open access publication)

Salter, C. (2022). *Sensing Machines: How Sensors Shape our Everyday Life*, MIT Press, Cambridge, MA, February.

Stolow, J. and Meyer, B. eds., (2021). 'Enlightening Religion'. *Special issue of Critical Research on Religion*, Vol. 9, No.2.

Student members

Ammar-Khodja, B., Bachmayer, A., Bianchini, S., Boucher, M.P., Chauvirey, T., Chekhanovich, M., Gomez, G., Halpenny, M., Jarry, A., Kerbrat, R., Mardirossian, V., Vandal, P., Wilkin, L. (2022). *Fossilation: Nurturing Slow Expectations*. Riverside Architectural Press, Toronto.

Journal Articles & Book Chapters

Faculty and Fellows

Abu Hatoum, N. (2021a.) "For 'a No-State yet to Come': Palestinian Urban Place-Making in Kufr Aqab, Jerusalem." *Environment and Planning E: Nature and Space* 4 (1): 85–108. <https://doi.org/10.1177/2514848620943877>.

Abu Hatoum, N. (2021b). "Decolonizing [in the] Future: Scenes of Palestinian Temporality." *Geografiska Annaler: Series B, Human Geography* 103 (4): 397–412. <https://doi.org/10.1080/04353684.2021.1963806>.

Matthews, S., **Abu Hatoum, N.**, Story, B. and Visant, A. (2022). Art in Conversation: Visualizing Security Studies Research. *Surveillance & Society* 20(1): 115-124.

Buxton, W. (2022). "Marshall McLuhan: Avant-garde Beacon and/or Urban Futurist? *Review of Distant Early Warning: Marshall McLuhan and the Transformation of the Avant-Garde*" by Alex Kitnick and *McLuhan's Techno-sensorium City: Coming to our Senses in a Programmed Environment* by Jaqueline McLeod Rogers." *Canadian Journal of Communication* (forthcoming)

Chew, M. (2022). "Diasporic Archives and Hauntological Accretions." In "Sensing the Archive – Exploring the digital (im)materiality of the moving image archive," ed. Catherine Russell, special issue, *Frames* 21(2022).

Cucuzzella, C., M. Hazbei, S. Goubran (2021), "Activating Data through Eco-Didactic Design in the Public Realm: Enabling Sustainable Development in Cities", *Sustainability* 13(8), 4577. Special issue on Eco-didactic Art Design, and Architecture in the Public Realm. <https://doi.org/10.3390/su13084577>

Cucuzzella, C. (2021), "Making the Invisible Visible: Eco-Art and Design Against the Anthropocene", *Sustainability* 13(7), 3747. Special issue on Eco-didactic Art Design, and Architecture in the Public Realm; <https://doi.org/10.3390/su13073747>

Franzen, L., Cabuago, A., Grohmann, B., Elalouf, K. and Johnson, A. P. (2022), "Individual Pupil Size Changes as a Robust Indicator of Cognitive Familiarity Differences," *PLOS One*, PLoS ONE, 17 (1), e0262753. doi: 10.1371/journal.pone.0262753 and 10.17605/osf.io/3W5S6

Franzen, L., Grohmann, B., Cabugao, A., Bodur, O. and Johnson, A.P. (2021), "Dissociating Cognitive Effects and Stimulus Properties during Pupil Size Measurements in Response to Product Images," *Journal of Vision*, 21 (9), 1849. doi: 10.1167/jov.21.9.1849

Stark, Z., **Franzen, L., Johnson, A.P.** (2022). "Insights from a dyslexia simulation font: Can we simulate reading struggles of individuals with dyslexia?" *Dyslexia*, 28: 228-243. doi: 10.1002/dys.1704

Grohmann, B. (2022), "Artification and Sustainability in the Context of Fine Wine: Opus One," in *The Future of Luxury Worlds: Artification and Sustainability in Art, Fashion, and Wine*, Annamma Joy (ed.). Toronto, Ontario: DeGruyter, 205-230. doi: 10.1515/9783110732757-011

Halpern, O. (2021) "The Future will Not be Calculated: Neural Nets, Neoliberalism and Reactionary Politics." *Critical Inquiry* 48(2): 334-359.

Bruder, J. and **Halpern, O.** "Optimal Brain Damage: Theorizing the Nervous Present." *Culture Machine* 20 <https://culturemachine.net/wp-content/uploads/2021/09/Bruder-Halpern.pdf>

Howes, D. (2021) "Prologue: Making Sense of and with the Senses." In *Danièle Dubois, Caroline Cance, Matt Coler, Arthur Paté, Catherine Guasatavino, Sensory Experiences: Exploring Meaning and the Senses*, 1-7. Amsterdam: John Benjamins Publishing Company, 2021.

Howes, D. "In Defense of Materiality: Attending to the Sensori-Social Life of Things," *Journal of Material Culture* (on line first - May 9, 2022)

<https://journals.sagepub.com/doi/10.1177/13591835221088501>

Howes, D. "The Misperception of the Environment: A Critical Evaluation of the Work of Tim Ingold and an Alternative Guide to the Use of the Senses in Anthropological Theory." *Anthropological Theory* (on line first - March 3, 2022)

<https://doi.org/10.1177%2F14634996211067307>

Spence, C., Carvalho, F. and **Howes, D.** "Metallic: A Bivalent, Ambimodal Material Property" (2021) *I-Perception* <https://doi.org/10.1177/20416695211037710>

Howes, D. "The Sensory Revolution Comes of Age" (2021) *Cambridge Journal of Anthropology* 39(2) : 128-37

<https://www.berghahnjournals.com/view/journals/cja/39/2/cja.39.issue-2.xml>

Howes, D. "Next-Generation Sensory Studies Scholarship: Breaking Research" (2022) *Sensorial Investigations*. Sensory Studies website.

<http://www.sensorystudies.org/next-genbreakingresearch/>

Howes, D. "Sledeč nosu: dozorele študije o vonjavah" [Nose-wise: Smell Studies Come of Age] (2021) *Amfiteater, Journal of Performing Arts Theory* 9(2), publication of the Slovenian Theatre Institute. <https://www.slogi.si/publikacije/amfiteater-9-2/>

Dorso, A., **Howes, D.** and Day, S. (2021) "Rethinking Congenital Synaesthesia" *Tangible Territory* 3(1) <https://tangibleterritory.art/2021/06/02/rethinking-congenital-synaesthesia/>

Dube, S., Santaguida, M., Anctil, D., Zhu, C.Y., Thomasse, L., Giaccari, L., Oassey, R., Vachon, D., & **Johnson, A.P.** (2022). Perceived Stigma and Erotic Technology: *From Sex Toys to Erobots. Psychology and Sexuality*. doi: 10.1080/19419899.2022.2067783

Stark, Z., Morrice, E., Wittich, W., & **Johnson, A.P.** (2022) The effects of simulated and actual visual impairment on the Montreal Cognitive Assessment. *Aging, Neuropsychology and Cognition*. doi: 10.1080/13825585.2022.2055739

Santaguida, M., Dubé, S., Williams, M., Eidus, C., Vachon, D., & **Johnson, A.P.** (2022) "Alcohol Myopia Theory and High-Risk Sexual Behaviour Among College Students." In: Lykins A.D. (eds) *Encyclopedia of Sexuality and Gender*. Springer, Cham. doi: 10.1007/978-3-319-59531-3_70-1

Dubé S., Santaguida M., Anctil D., Leshner C., Vachon D., **Johnson A.P.** (2022) "Technology-Based Sexualities." In: Lykins A.D. (eds) *Encyclopedia of Sexuality and Gender*. Springer, Cham. doi.org/10.1007/978-3-319-59531-3_70-1

Morrice, E., Murphy, C., Soldano, V., Addona, C., Wittich, W., **Johnson A.P.** (2021). "Assessing Optimal Colour and Illumination to Facilitate Reading: An Analysis of Print size." *Ophthalmic and Physiological Optics*. 41(6): 1209-1221. doi: 10.1111/opo.12885

Martin M.S., Huard-Nicholls, B., & **Johnson, A.P.** (2021) Gaze and pupil size variability predict difficulty-level and safe intersection crosses in a driving simulator. Proceedings of the Human Factors and Ergonomics Society Annual Meeting. 65(1):843-847. doi:10.1177/1071181321651289

Donkor, R., Silva, A., **Johnson, A.P.**, & Thompson, B. (2021) "Repetitive visual cortex transcranial random noise stimulation in adults with amblyopia." *Scientific Reports*. 11(3029) doi:10.1038/s41598-020-80843-8

Joy, A., Yoon, S., **Grohmann, B.** and LaTour, K. (2021), "How Winery Tourism Experience Builds Brand Image and Brand Loyalty," *Wine Business Journal*. doi: 10.26813/001c.30210

Joy, A., LaTour, K., Charters, S., **Grohmann, B.** and Peña, C. (2021), "The Artification of Wine: Lessons from the Fines Wines of Bordeaux and Burgundy," *Arts and the Market*, 11(1), 24-39. doi: 10.1108/AAM-11-2020-0048

Potvin, J. (2021). 'Aesthetic Interiors within Institutional Interiors: The Art of Contemporary Queer Interventions' in Interior Provocations - Appropriate(d) Interiors. Anca Lasc et al (eds.). London and New York: Routledge, 88-101.

Potvin, J. (2021). 'All that Sparkles and Shines: Deco, Dissidence and the Design of Glamorous Modern Identities' in Antje Krause-Wahl, Petra Löffler and Anne Söll (eds.). *Materials, Practices and Politics of Shine in Modern Art and Popular Culture*. London and New York: Bloomsbury, 123-38.

Salter, C. (2021). "The Art Science Complex." In The Routledge Handbook of Art, Science & Technology Studies, edited by Hannah Star Rogers, Megan K. Halpern, Dehlia Hannah and Kathryn de Ridder-Vignone. New York: Routledge.

Salter, C. (2021) "The Monster that therefore is a Living Epistemic Thing" (with Ionat Zurr and Oron Catts). In *Curating Lively Objects: Post-disciplinary Museum Perspectives*, edited by Lizzie

Muller and Caroline Seck Langill. London: Routledge.

Stolow, J. and Meyer, B. (2021) 'Enlightening religion: Light and darkness in religious knowledge and knowledge about religion' (with Birgit Meyer). *Critical Research on Religion*, co-edited by Jeremy Stolow and Birgit Meyer, Vol. 9, No.2

Stolow, J. (2021) 'Introduction: Religion Is as Religion Does'. In Ulrike Bergermann, Monika Dommann, Erhard Schüttpeitz, Jeremy Stolow, and Nadine Taha, eds. *Connect and Divide: The Practice Turn in Media Studies* (Berlin and Chicago: Diaphanes/University of Chicago Press), 91-97.

Szanto, D. and **Sicotte, G.** (2022) "Research-Creation about and with Food: Diffraction, Pluralism and Knowing", *Journal for Artistic Research* 26.<https://www.researchcatalogue.net/view/1105304/1131100>

Sicotte, G. (2021) « Le pain, signe de la vie agricole », Cap-aux-Diamants, dossier « Notre pain quotidien », no 147, septembre 2021.

Sicotte, G. (2021) « Les nourritures numériques », Atelier d'écriture créative, Espace 4, Université Concordia, dans le cadre de MTL Connecte 2021, 13 octobre 2021.

Unger, M. (2022) "Sovereign Images and Contested Jurisdictions: Legal Personhood in BC Colonial Law and through the Writ of Habeas Corpus." Interrupting the Legal Person. *Studies in Law, Politics & Society*, Volume 87, Part B - Chapter 5.

Student members

The student members of the Centre were very active publishing book chapters and journal articles in 2021-2022. Here is a sample of their work:

D'Alcantara, R. (2021). [Review of the book *Slavery in the Age of Memory: Engaging with the Past*, by Ana Lucia Araujo]. *RACAR* 46, no. 2: 125-127.

Goldbard, A. (2022). "Kurhirani no ambakiti (burning the devil): since that's the only way they listen to us." in *Repair: Sustainable Design Futures*, edited by Markus Berger and Kate Irvin, Routledge, UK.

Goldbard, A. (2021). "Políticas de la memoria / Poética de la violencia", in *Inoculaciones*, edited by Sergio Rodríguez-Blanco. Universidad Iberoamericana, México.

Lambert, R. (2021). "le manuel du saucisseur," dans *le collectif "Ce qu'un jeune mari devrait savoir,"* Éditions Marchand de feuilles.

Ruschiensky, C. (2021). "Translation as Counter-Memory: Mainmise and the Making of a Counter-Culture in Quebec." in *Magazines and North Atlantic Media Culture in the 20th Century: Circulation, Rhetoric, Imaginary*, edited by Adrien Rannaud and Jean-Philippe Warren. Special Issue of *Belphégor* 19 (2): n.p. (online).

Ruschiensky, C. (2022). "Translating the American Counterculture in/for Quebec." in *Translation and the Global City. Bridges and Gateways*, edited by Judith Woodsworth. London and New York: Routledge, 42-61.

Ruschiensky, C. (2022). "Re-Trans-Post: Translation as Memory in Québécois Culture." in *The Routledge Handbook of Translation and Memory*, edited by Sharon Deane-Cox and Anneleen Spiessens. London and New York: Routledge, 211-230.

Soulikias, A. (2021). "Building the animated frame: narrating architecture through handmade animation." in *Envisioning Architectural Narratives*, edited by D. Di Mascio. Huddersfield, UK: University of Huddersfield, 536-545.

Soulikias, A., Cucuzzella, C., Nizar, F., Hazbei, M., & Goubran, S. (2021). We gain a lot... but what are we losing? A critical reflection on the implications of digital design technologies. *Open House International*, 46(3), 444-458.

Multimedia Installations & Exhibitions

Faculty and Fellows

Postponed due to the COVID 19 pandemic.

Students members

Ammar-Khodja, B. with Balska, N., Jones, M., and Isdrake, I. (2022). "Sensing Fields," at *In the Middle, a Chimera*. Institut Milieux (Concordia University). Montréal.

Ammar-Khodja, B. (2021). "Sensitive Membranes," at Emergence/y, Les Rencontres Interdisciplinaires d'Hexagram 21/22. *Ars Electronica* (Hexagram), Linz (online).

Ammar-Khodja, B., Bachmayer, A., Bianchini, S., Boucher, M-P., Checkanovich, M., Halpenny, M., Jarry, A., Kerbrat, R., Mardirossian, V., Perlman, A., Vandal, P. (2021). "Fossilation," Documentation vidéo de l'installation, une membrane de bioplastique activée par l'énergie résiduelle de l'infrastructure du centre Pompidou. *Festival Mutek*, Montréal. (online).

Ammar-Khodja, B., Bachmayer, A., Bianchini, S., Boucher, M-P., Checkanovich, M., Halpenny, M., Jarry, A., Kerbrat, R., Mardirossian, V., Perlman, A., and Vandal, P. (2021). "Fossilation," at *Ars Electronica*, Linz (Hexagram). (online).

Conference Papers & Invited Talks

Faculty and Fellows

Abu Hatoum N. (2022) Port of Memory: A discussion of Kamal Al Jafari film, Race + Space McGill University. April 8, 2022

Abu Hatoum N. "Return to the Familiar Futures: Scenes of Palestinian Temporality." Laird Christie Annual Public Lecture in Anthropology- Wilfrid Laurier University. March 16, 2021

Abu Hatoum N. Discussant in a Virtual Talk with Nasser Abourahme on Palestine & Palestinian Refugee Camps. Race + Space McGill University. March 28, 2022

Abu Hatoum N. "Incommensurability and Responsibility in Anthropology's Academic Freedom: Perils and Obscurities". Roundtable/Virtual. Truth and Responsibility. American Anthropological Association Meeting. November 7-11, 2021.

Abu Hatoum, N. "Settler Colonialism, Fragmentation, and Resistance: Palestine Reconstituted". Indigenous Conversations Across Waters, Lands, Generations, and Imaginations. The Native American and Indigenous Studies Association. Roundtable/Virtual. June 14-21.

Buxton, W. (2022) "On the (2022) New Version of Innis's "Empire and Communications": Some Editorial Reflections." Canadian Communication Association Annual Meeting, May 2022

Buxton, W. (2022) The Medium is the Massage: Marshall McLuhan's Tactile Turn, Centre for Sensory Studies, March 2022

Buxton, W. (2021) Harold Innis on the Coming and Becoming of Paper: Mobility, Time, and Space. Paperology Group, November 2021.

Chew, M. 2022. "Reorienting Immersion through Decolonial Aesthetics and Praxis,"Towards a Multi-Temporal Pluriverse of Art: Decolonizing Universalized Historiographic and Temporal Frameworks – Workshop. Carleton University, Institute for Comparative Studies in Literature, Arts, and Culture. Ottawa.

Chew, M. 2022. "Worlding and Decolonial Positionalities." Ethnocultural Art HistoryResearch in Media presentation. Concordia University.

Chew, M. 2021. "EDI, Anti-Racist &Decolonial Pedagogies: A Film StudiesWorkshop." Film Studies,Concordia University. Online presentation.

Chew, M (2022). "Surviving Academia: Informal Infrastructures for BIPOC Faculty and Students." Film Studies Association of Canada. Online Presentation.

Chew, M (2021). "Black Political Making: Eserly Mondesir and Nataleah Hunter-Young." Global Emergent Media Lab. Concordia University. Online presentation.

Chew, M. 2021. "Archival Obsolescence and Cultivation in Sandi Tan's *Shirkers*." Cultural Studies Association Annual Meeting. Online presentation.

Cucuzzella, C. (2021), "Sensoriality and Didacticism of Eco-Architecture" (keynote), Mat'Inno events, organized by Quartiers Innovation. September 21, 2021.

Cucuzzella, C. (2021), "Democratizing Open Municipal Data: CityStudio Outcomes" (roundtable), Canadian Open Data Summit, Montreal (online). September 15-16, 2021

Dokumaci, A. (January 2022). Disability arts, activism and affordances. [Keynote speaker]. Practicing the Social: Entanglements of Art and Justice, Guelph, Ontario, Canada. January, 2022.

Franzen, L., Cabugao, A., Grohmann, B. and Johnson, A.P. (2021), "Dissociating Cognitive Effects and Stimulus Properties during Pupil Size Measurements in Response to Product Images," 2021 Vision Sciences Society (VSS) Annual Meeting (virtual).

Howes, D. Approches sensorielles et sensibles des patrimoines, Journée d'étude des élèves conservatrices et conservateurs du patrimoine, Cité de la Musique, Paris, April 4, 2022

Howes, D "Sensory Anthropology/Bridging Sensoria" (via zoom). Advancing and Innovating Methodology: 21st Century Challenges for Social Research, Radboud University, Netherlands, December 7, 2021

Howes, D "The Rehabilitation of Olfaction: Cultural and Cognitive Dimensions of Perfumery" (keynote, via zoom). II Jornadas Internacionales de Historia y Culture del Perfume, Universidad Complutense Madrid, December 3, 2021

Howes, D. "A Royal Mix-Up: Multimodality, Intersensoriality and Communing with Robots," Milieux Institute, Concordia University, November 19, 2021

Howes, D. "James McNeill Whistler: A Sensory Biography of His Work and Life" (keynote, via zoom), Whistler, Nature and Industry Symposium, The Hunterian Museum, Glasgow, November 5, 2021

Howes, D. "La sensation participante et la recherche qualitative critique" (zoom webinar), Association de Recherche Qualitative, Montreal, October 21, 2021

Lafrance, M. (2021, December). "Heterosexual Masculinities in Popular Music: Emotional Expression in Coldplay's 'Hypnotise'." Critical Studies of Men and Masculinities Seminar, Örebro University, Örebro (Sweden).

Lafrance, M. (2021, December). "Doing Multimodal Music Video Analysis." Music and Human Beings Musicology Seminar. Örebro University, Örebro (Sweden).

Lafrance, M. (2021, November). "Wins and Losses: Masculinity, Intersectionality and Popular Music Studies in the Contemporary Moment." Pop Masculinities: A Seminar on the Work of Kai-Arne Hansen, Inland Norway University, Elverum (Norway).

Lafrance, M. (2021, June). "The Rise of Body Studies." Cultural Anatomy Graduate Seminar, Johannes Gutenberg University of Mainz, Mainz (Germany).

LeBel, J. (2022) Organizer and moderator, "Aligning Purpose with Profit: How one Quebec Chocolate entrepreneur is Crafting a Global Reputation" (with guest Elfi Maldonado, co-founder Qantu Chocolate), Business Beyond Tomorrow Conference, 22 January, 2022.

LeBel, J. (2022). « Experiential Learning in the Business Classroom : Teaching Food Marketing to Undergrads. » Institute for Cooperative and Experiential Learning, Concordia University, April 7, 2022.

LeBel, J. (2022). « The Battle for Your Food Dollar. » South Shore University Women's Club, January 25, 2022.

LeBel, J. (2021). "Stratégie de marque post covid et à l'heure des achats en ligne" (with Dan Nielsen, Attitude Marketing). Conseil des Industries Bio-alimentaires de l'Île de Montréal Conseil des Industries Bio-alimentaires de l'Île de Montréal (CIBIM), June 16, 2021.

Potvin, J. (2022). 'Primitivism at the Edge of the Bourgeois Interior'. Interior Provocations Symposium, Pratt Institute (New York, USA), April 2022.

Potvin, J. (2021) 'Designerly Ways of Doing II: Clothing for Children'. Design History Society Annual Conference (Basel, Switzerland), September 2021.

Salter, C. (2022). "Animate," Milieux Symposium 2022. Milieux Institute, Concordia University, Montreal. May 13, 2022

Salter, C. (2022). "Sensing Machines." Public presentation with Sofian Audry (book launch), Antieism Galley, Montreal. April 22, 2022

Salter, C. (2022). Public presentation – Animate project. Zú, Montreal. March 31, 2022.

- Salter, C.** (2022). "Playgrounds in Education," ELIA Future Arts conference, March, 2022
- Salter, C.** (2021). "More than Human Performances in a Technospheric World," CAFA (Central Academy of Fine Arts) Art Museum, Beijing, China, December 14, 2021 (online)
- Salter, C.** (2021). "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.** (2021). Sensory Orders Conversations (1-3) (online). Laznia Center for Contemporary Arts. Gdansk, Poland. December 3, 2021
- Salter, C.** (2021). Sensory Entanglements (panel), Australian Anthropological Society (AAS), November 30, 2021(online)
- Salter, C.** (2021). Sensory Orders – Opening Curator Talk (online). Laznia Center for Contemporary Arts. Gdansk, Poland. November 8, 2021
- Salter, C.** (2021). Hexagram 20 Years gala. Opening Introduction. UQAM, Montreal, December 2, 2021
- Salter, C.** (2021). "Sensing Machines." SENTIENCE Lecture Series. Center for Sensory Studies, Concordia University, November 19, 2021
- Salter, C.** (2021). "Sound in Artistic Research - Alien Agencies. Capturing Resonance from the Insider Perspective." Sound Studies. University of the Arts (UdK), Berlin, November 17, 2021 (online)
- Salter, C.** (2021). "Research-Creation from Hexagram" (with Sofian Audry). CRILCQ_états généraux études québécoises. UQAM, Montreal, November 2, 2021
- Salter, C.** (2021). Panel on Art and STS (co-chair). Annual Meeting for the Society for Social Studies of Science (4S).Toronto, Canada. October 15-19, 2021 (online)
- Salter, C.** (2021). "AI: What's art got to do with it?" Keynote. Futurological Congress TRANSART Festival, Bolzano, Italy. September 21, 2021
- Salter, C.** (2021). Research Presentation. Zurich University of the Arts. September 15, 2021
- Salter, C.** (2021). "Sensing Machines." New World Dis/Order. Werkleitz Festival 2021. Halle, Germany. July 3, 2021
- Sicotte, G.** (2022) « La mise en spectacle des corps mangeants », colloque La communication alimentaire : discours, pratiques et représentations, ACFAS, 13 mai 2022.

Sicotte, G. (2021) "What happens to my body when I eat poutine? Physiological Sensations and Identity", Just Food: because it is never just food, Joint virtual conference hosted by the Culinary Institute of America & New York University, June 9-15, 2021.

Sicotte, G. (2021) « Les cultures alimentaires planétaires », Table ronde du Centre de recherches des études littéraires et culturelles sur la planétarité, Université de Montréal, 19 novembre 2021.

Sicotte, G. (2021) « Dans l'intimité des nourritures. Autour de Signes de vie, une œuvre de littérature numérique », Ateliers de l'honnête volupté, Montréal, Université du Québec à Montréal, 15 octobre 2021.

Unger, M. (2022). "Transgressive Sounds and Atmospheres Curation and Workshop," Concordia University. May 2022

Unger, M. (2022). "Settler Colonialism and Legal Beginnings, Law and Society Association Annual Meeting, Chicago, panel organizer and chair (Virtual) May 2021

Unger, M. (2021). Transgressive Sounds and Atmospheres Curation and Workshop, Concordia University. December 2021

Student members

Ammar-Khodja, B., Boucher, M-P., Jarry, A. et Wilkins, L. (2021). "Practices of visibility in a precarious world," In the frame of Research-creation: Milieus without borders. Society for Social Study of Science, Toronto, Canada. October 2021.

Ammar-Khodja, B., Boucher, M.P., Cerruti, M., Hernandez, O., Jarry, A., Moezi, Navab, N. A., Pascale, G., Patrícia, R., Vantadoost, H. (2022). Earth Day: Panel discussion and roundtable, Planétarium Rio Tinto Alcan. April 2022.

Ammar-Khodja, B. (2021). "Visual contagions." Université de Genève, Suisse. September 2021.

Ammar-Khodja, B. (2021). "Matérialisation de données et engagement citoyen avec l'environnement," Villes intelligentes et arts numériques. Study day EUR ArTeC, Paris, France. September 2021.

Beaudin-Quintin, C. (2021). "Stories of Cuts and Care," with Joëlle Dubé and Laura Magnusson, Contested Imaginaries. Concordia University, Montreal. June 18, 2021.

Beaudin-Quintin, C. (2021).) "Underwater," with Oriane Morriet and Caroline Laurin-Beaucage, Cinémathèque Québécoise: Prix Technès 2021 (special mention). Montreal. October 5, 2021

- Beaudin-Quintin, C.** (2022). "Creating Operas for Virtual and Augmented Reality : An Experience of Interdisciplinary Research-Creation (A House in the Hand)," Watershed Festival: Reimagining Music Theatre. Kingston, Ontario. May 27, 2022
- Enriquez, L.E.** (2021). "Qu'est-ce qu'une métaphore ? La construction linguistique du sens du goût," Goûter, toucher, sentir : les autres sens de la critique d'art (1747-1939). Reims, France. November 19, 2021.
- Farkash, C.** (2022). "WhyteNoize: an experiment in walking, listening, imagining," Richard Frucht Memorial Lecture Series. University of Alberta, Edmonton. March 25, 2022.
- Goldbard, A.** (2022). "Unceasing Darkness: Oral History Performance as Decolonial Subversion," 9th-Emerging Scholars-Symposium on Oral History, Digital Storytelling and Creative Practice "Ethical Encounters", Concordia University, Montreal. March 17, 2022.
- Goldbard, A.** (2021). "Towards a Poetics of Violence: Since that's the only way they listen to us," Violence: The fourth Biennial PARSE Research Conference. The University of Gothenburg, Sweden. November 17-19, 2021.
- Goldbard, A.** (2021). "Since that's the only way they listen to us: Dramatic Violence, Destruction, Orality and Tactility as Decolonial AestheSis," Memory Studies Association 5th Annual Conference, Memory and Materiality panel. Warsaw, Poland. July 5-9, 2021.
- Lambert, R.** (2022). "L'écriture sur un terrain ethnographique sensible : écrire des poèmes pour capter l'atmosphère de l'agoraphobie en Norvège," Journées de la jeune recherche. Laboratoire d'anthropologie sociale de l'Université de Liège, Belgique. March 29-30, 2022.
- Marchetti, F.** (2021). "Pañuelos blancos, pañuelos verdes: convergencias feministas en la Argentina del siglo veintiuno" as part of the panel "Género y memoria: voces protagonistas más allá de la victimización y del olvido," Memory Studies Association 5th Annual Conference, Warsaw, Poland (online). July 6, 2021.
- Saunier, A.** (2022). "Toward Light Studies," International Conference on Artistic Research. Riga, Latvia. May 2022.
- Saunier, A.** (2022). "Fragments (performance)," ISEA. Barcelona, Spain. June 2022.
- Saunier, A.** (2022). "Fragments, a cognitive Merzbau," ISEA. Barcelona, Spain. June 2022
- Saunier, A.** (2022). "autonomX, Light and Sound with Complex Dynamical Systems (workshop)," ISEA. Barcelona, Spain. June 2022

Saunier, A. (2022). "autonomX, Real time creation/composition with complex systems (long paper)," ISEA. Barcelona, Spain. June 2022

Soulikias, A. (2021). "Animating the inanimate: feeling architecture through handmade animation," 32nd Society for Animation Studies Conference. Tulane University, New Orleans, USA. Online. June 18, 2021.

Soulikias, A. (2021) "Seeing through feeling: Capturing the senses with handmade film animation," International Sociological Association Research Committee 21 on Urban and Regional Development. Antwerp, Belgium. Online. July 14, 2021.

Soulikias, A. (2021) "Building the animated frame: Narrating architecture through handmade animation," 15th European Architectural Envisioning Conference, Huddersfield, UK. Online. September 3, 2021.

Soulikias, A. (2021) "A Touch of Place: Sensing and Expressing the City." IDEAS-BE Grad Seminar with guest Dr. Albena Yaneva. University of Manchester, UK. February 17, 2022

Sriram, J. (2021). "Perfume, Atmospheres and Agency—Seeking Identity in the Ephemeral," Il Jornadas Internacionales de Historia y Cultura. Online.

APPENDIX D

SENTIENCE VIRTUAL LECTURES SERIES

The Centre hosted the SENTIENCE Virtual Lecture series during the Fall term of 2021-2022.

It featured five talks:

Animal Sentience from Fishes to Flies, Jonathan Balcombe, September 23, 2021

Site-Responsive Sonic Art, Lauren Hayes, October 21, 2021

Animating Artefacts, Maureen Matthews and David Garneau, November 4, 2021

Sensing Machines: How Sensors Shape Our Everyday Life, Chris Salter, November 19, 2021

Sensing Smart Forests, Jennifer Gabrys with discussant Gisèle Trudel, December 2, 2021

The talks were well attended, and the discussion was lively, much like at last year's virtual lecture series on the theme of ATMOSPHERES.



Photo by Jordan LeBel

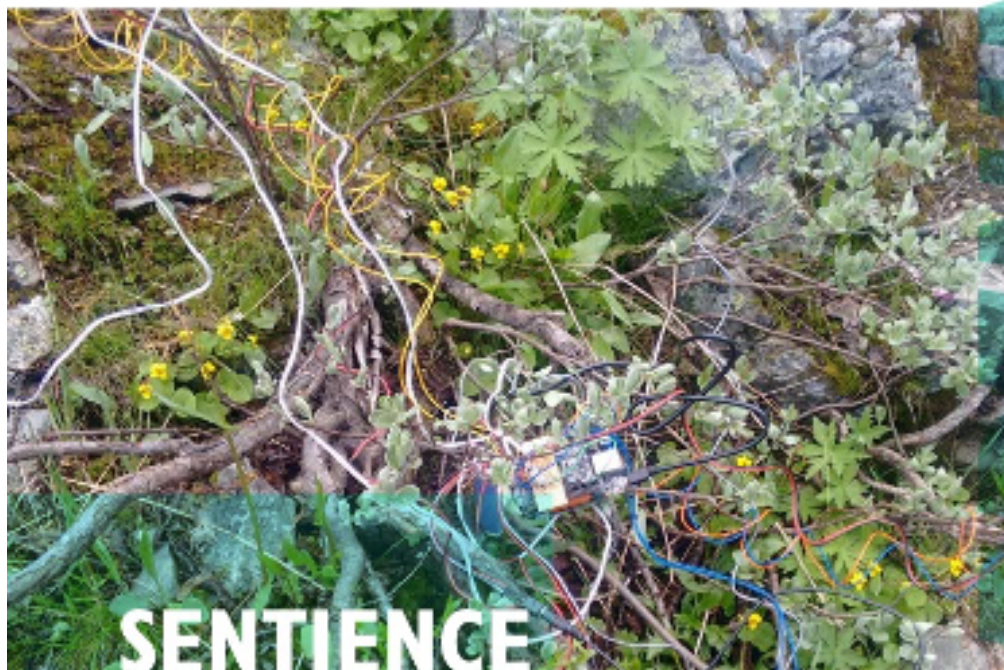
SENTIENCE POSTERS



FACULTY OF
ARTS AND SCIENCE

FACULTY OF
FINE ARTS

Centre for Interdisciplinary Studies in Society and Culture



SENTIENCE

Photo credit: Lauren Hayes.
Photo taken during the Ars Electronica Residency,
Kilpisjärvi Biological Station, Finland, 2017.

This virtual lecture series will probe the bounds and varieties of sentience. Questions include: What is sentience? Is it contingent on the possession of a nervous system? How is sentience distributed beyond the human? How does sentience differ from intelligence (including Artificial Intelligence)? Topics include: plant-sensing, animal senses, human sentience, environmental-sensing, animate artefacts, machine-sensing, and new media art. The aim is to arrive at a general theory of sentience, in all its multiplicity.

The series is presented via Zoom in the form of six webinars. Each session (Lecture and Q&A) will run for approximately 1 hour and 10 minutes. Please click on the titles opposite to register.

Directed by David Howes, professor in the Department of Sociology and Anthropology.

Sponsored by the Centre for Sensory Studies in collaboration with the Centre for Interdisciplinary Studies in Society and Culture (CISSC).

We wish to acknowledge the additional financial support of two CISSC Working Groups: Sensing Atmospheres and CRIE (Colonial, Racial and Indigenous Ecologies), as well as CARG (Critical Anthropocene Research Group) of the Speculative Life Cluster of the Milieux Institute.

CISSC Virtual Happening
concordia.ca/cissc

Thursday, September 23 at 1 p.m.

Jonathan Balcombe, Author of *What a Fish Knows and Super Fly*

[Animal Sentience from Fishes to Flies](#)

Thursday, October 21 at 1 p.m.

Lauren Hayes, School of Arts Media and Engineering, Arizona State University

[Site-responsive Sonic Art](#)

Thursday, November 4 at 1 p.m.

Mareen Malinawa, Manitoba Museum & David Garneau, Media, Art and Performance, University of Regina

[Animating Artefacts](#)

Friday, November 12 at 11 a.m.

Natalia Myers, Anthropology, York University
[Sensing Sentient Lands: Detuning Settler Common Sense and Uprooting Colonial Restoration Ecology in an Urban Oak Savannah](#)

Discussion: Jill Sisker (English, Concordia), Director of the Greening Narratives research project

Friday, November 19 at 11 a.m.

Chris Sellen, Computation and Design Arts, Concordia University
[Sensing Machines: How Sensors Shape Our Everyday Life](#)

Thursday, December 1 at 11 a.m.

Jennifer Gabrys, Sociology, Cambridge University
[Sensing Smart Forests](#)
Discussion: Gisèle Trudel (École des arts visuels et médiatiques, UQAM), MÉDIANE Canada Research Chair (Tier 2) in Arts, Ecotechnologies of Practice and Climate Change

CISSC HAPPENING

CENTRE FOR SENSORY STUDIES



SENTIENCE LECTURE SERIES

Site-Responsive Sonic Art

Lauren Hayes

Thursday 21 October 2021
13:00-14:40, [Webinar Registration Link](#)

This talk will address technologically-mediated sonic responses to site through human, material, and environmental considerations. Informed by theories of self-organisation and reflexivity, I discuss the notion of site-responsive sonic art as an attempt to build a methodology for developing portable sound-systems using microcontroller technologies in which sonic artfices emerge over time through mutually affecting relationships with the environments in which they are situated. I assess this work with reference to Hayles' discussion of second-order cybernetics and its implications for conceptualising musical systems as sets of relationships between living things, machines, and the environment.

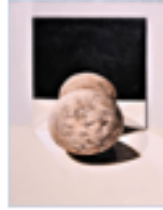
Lauren Hayes is a musician, improviser, and sound artist who builds and performs with hybrid analogue/digital instruments. She is Assistant Professor of Sound Studies within the School of Arts, Media and Engineering at Arizona State University where she founded the research group Practice and Research in Enactive Sonic Arts (PARESA). Her research centers around embodied and enactive music cognition, interactive approaches to digital instrument design, interdisciplinary improvisation, and tacit technologies. She is Director-At-Large of the International Computer Music Association, and a member of the New BBC Radiophonic Workshop.

www.laurenhayes.com

www.pareasa.com

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



SENTIENCE LECTURE SERIES

Animating Artefacts

David Gameau & Maureen Matthews

Thursday 04 November 2021
13:00-14:40, [Webinar Registration Link](#)

David Gameau (MMIA), who lives and teaches in Saskatchewan, and Maureen Matthews, who was born in Saskatchewan and still thinks that is beautiful, have been independently looking at the life and lifelines of museum artefacts for many years. In this presentation they share their understanding of relationships with artefacts. Gameau makes conceptual art the paintings that consider the relationship between Indigenous knowledge and the academy and Indigenous belongings and museums. With Garnet Williams, he recently completed Heart Band, a digital, ten drum instrument whose heart beats are actuated by human movement. Matthews came to her understanding of objects that have relationships and act in the world through her work with orders of the community of Paupagee, Manitoba, and with the help of her research colleagues and Anishinaabemowin legend friend, Roger Roulette who translated their words and explained their meanings. She has since had a chance to put those understandings to work within the Museum as a guardian of the Paupagee collection objects with long histories and multiple, demanding relationships which impose obligations on the museum and those who work there.

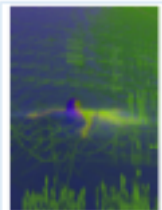
Maureen Matthews is the Curator of Cultural Anthropology at the Manitoba Museum.

David Gameau (MFA) is Professor of Visual Arts at the University of Regina.

Image Credit: David Gameau, "Grandfather Contemplating Western Cosmopolitanism"

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CENTRE FOR SENSORY STUDIES



SENTIENCE LECTURE SERIES

Sensing Machines: How Sensors Shape Our Everyday Life

Chris Salter

Friday 19 November 2021
13:00-14:40, [Webinar Registration Link](#)

In the early morning hours of October 22, 1850, Gustav Fechner, a renowned German medical doctor (and professor of physics who had suffered from a mysterious illness), came to a radical realization that there must be a relationship between spiritual and physical energy, a reasonable correspondence between the world external to our sense perception and the internal world of our brain processes. This revelation forms the basis of this talk-how a forgotten 19th century scientist's startling revelation would forever change our understanding of the human senses and how they would come to interact with machines.

Chris Salter is an artist, Professor for Design + Computational Arts at Concordia University in Montreal and Co-Director of the Hexagram network. He studied philosophy, economics, theatre and computer music at Emory and Stanford Universities. His artistic work has been seen internationally at the Venice Architecture Biennale, Barbican Centre, Berliner Festspiele, Wiener Festwochen, ZKM, Musée d'art Contemporain, among many others. He is the author of *Embodied: Technology and the Transformation of Performance and Aesthetic Agency: Experimental Documentaries with Art in the Making* (both MIT Press). His new book *Sensing Machines* will be published by MIT Press in March 2022.

Image Credit: Erik Adigard/A-D

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CENTRE FOR SENSORY STUDIES



SENTIENCE LECTURE SERIES

Sensing Smart Forests

Jennifer Gabrys

Thursday 02 December 2021
11:00-12:40, [Webinar Registration Link](#)

In this presentation, Professor Jennifer Gabrys of the University of Cambridge will investigate the sensory arrangements that Smart Forests generate. Gabrys will ask how sensory infrastructures materialize as distributions of power and governance, while considering the sensory practices of humans and more than humans that translate and potentially re-constitute dominant regimes of perception toward other inhabitants and relief.

Forests are increasingly sensorized environments. Whether in the form of camera traps to monitor organisms or Internet of Things to detect wildfires, there are an array of sensor technologies that observe and constitute forests in relation to scientific inquiry, indigenous land claims, environmental governance, and disaster prevention and mitigation.

Jennifer Gabrys is Chair in Media, Culture and Environment in the Department of Sociology at the University of Cambridge. She leads the Platform Praxis research group, and is Principal Investigator on the ERC-funded project Smart Forests: Transforming Environments into Social-Political Technologies.

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smartforests.net

cbsensea.net

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CENTRE FOR SENSORY STUDIES



SENTIENCE LECTURE SERIES

Animal Sentience from Fishes to Flies

Jonathan Balcombe

Thursday 23 September 2021
13:00-14:40, [Webinar Registration Link](#)

I present examples of sentience, and its implications, in two major groups of animals: fishes and insects. Fishes make up over 50 percent of all vertebrate species, and insects some 80 percent of all living animals on Earth. Studies of fish perceptions, cognition, emotion, social behavior, and cooperation reveal a richness in these animals' lives that rivals that of land-living vertebrates. Evidence for sentience and cognition in insects is less developed, probably because scientists only recently began studying it. Examples include evidence for olfactory pain, observational learning, and attention span. As scientific discoveries continue to blur anthropocentric moral boundaries, there are more reasons than ever to respect and protect our animal comrades.

Jonathan Balcombe is an ethologist with a focus on animal sentience and protection. In addition to over 50 peer-reviewed papers and book chapters, his books include *Responsible Kingdoms*, *Sevens' Nation: What a Fish Knows* (a New York Times bestseller now available in fifteen languages), and his just-released *Super Fly: The Unrespectful Lives of the World's Most Successful Insects*. A children's book, *John and Ava: A Boy and a Fly*, will be published in October. Balcombe is former Director of Animal Sentience with the Humane Society Institute for Science and Policy, and Department Chair for Animal Studies with Humane Society University, in Washington, DC.

Credit: Image courtesy of Theresa Gause, 2016

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APPENDIX E

TALKING SENSE SEMINAR

The Talking Sense seminar ran throughout the year, beginning with a talk by Lizzie Marx on June 7 and culminating with a presentation by Lizzie Swann on May 19. Highpoints included the inaugural seminars presented by Luis Sotelo Castro and William J. Buxton (both of whom joined the Centre in September 2021), and a special evening featuring presentations by the four visiting scholars in residence for 2022.

Fleeting – Scents in Colour, Lizzie Marx, June 7, 2021

On “Sensing Nature”: A Discussion with MOMENTA Biennale Curator, Stefanie Hessler, November 3, 2021

Trauma-Informed Listening in Verbatim Performance Creation, Luis C. Sotelo Castro, March 10, 2022

The Medium is the Massage: Marshall McLuhan’s Tactile Turn, William J. Buxton, March 24, 2022

Raw Design: tactile function and primary matter to contextualize architecture, Nuria Alvarez Coll, April 19, 2022

Rural space justice and sensory landscape heritage practices with public art, Morten Frølund, April 19, 2022

Becoming a Gendered Sensorial Subject: a Sociological and Ethnographic Investigation, Solène Froidevaux, April 19, 2022

Sensory-informed policy-making for sustainable development through aesthetic expertise? Harald Heinrichs, April 19, 2022

‘Boys that play with watry Bubbles’: Innocence and Sensory Experience at the Infancy of Science, Elizabeth L. Swann, May 19, 2022

TALKING SENSE POSTERS



CENTRE FOR SENSORY STUDIES



TALKING SENSE SEMINAR

Fiveting — Scents in Colour

Lizzie Marx

Mornday 07 June 2021
12:00-13:30, [Zoom link](#)

How is smell portrayed in art? What significance did people attach to smell? And what olfactory connotations did artists have? This presentation introduces *Fiveting — Scents in Colour*, an exhibition at the Mauritshuis, The Hague, about smell in seventeenth-century art. From scented flowers and perfumes, to food-smelling canals and oysters, the exhibition brings together paintings, works on paper, and objects, as well as scents. The presentation explores the different ways in which art can be approached through the Sense of Smell, and offers a new perspective on experiencing art.

Lizzie Marx is a History of Art PhD Candidate at Pembroke College, University of Cambridge, where she is completing her dissertation on the visualization of smell and its meanings in seventeenth-century Dutch art. Marx received her BA and MPhil from the University of Cambridge, and in 2018-2019 she was an Andrew W. Mellon Fellow at the Rijksmuseum, Amsterdam. Marx is the Research and Exhibition Assistant of *Fiveting — Scents in Colour* (11 February – 29 August 2021), an exhibition at the Mauritshuis, The Hague, on smell in seventeenth-century art, and co-author of the exhibition publication.

For more information contact senses@concordia.ca

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CENTRE FOR SENSORY STUDIES



Ether: an immersive sensory environment that explores the possibilities of sensory perception in outer space

Genevieve Collins

03-08 December 2021

Drawing inspiration from speculative habitat design, scientific studies, and science fiction, *Ether* asks questions such as: what does Martian water taste like, what does the layered atmosphere of Venus smell like, and how might a non-terrestrial entity register the elements of the Voyager Golden Record? Using sensory ethnography as a guiding method, this project encourages participants to reflect on their unique sensory experiences and perhaps even imagine a more than human subjectivity.

This research is inspired by immersive multi-modal exhibitions created by Chris Sailer and David Howes, such as *Citipolice*, a performative sensory environment designed to engage and combine the senses. Drawing on their research creation methods, this project combines visual, acoustic, olfactory, tactile, and tactile sensations to craft a particular sensory atmosphere that participants may find compelling, confounding, or blissfully disorienting. The concluding small group discussions offer participants the opportunity to share their unique experiences in the immersive environment and reflect on how their sensory perception may have been subverted, altered, or 'reconfigured' (Howes & Sailer 2016).

Genevieve Collins is an MA student in the Department of Sociology and Anthropology at Concordia University. Her research interests include sensory studies, futures anthropology, and astronomical space futures. Her MA thesis project is directed by Professor David Howes and funded by the Social Science and Humanities Research Council (SSHRC), Fonds de recherche en santé Québec – Nature et technologies (FRQNT), Expériences, le centre collégial de transfert de technologie (CCTT) de l'Institut de formation et d'innovation de Québec (IFIQ).

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CENTRE FOR SENSORY STUDIES



On "Sensing Nature": A Discussion with MOMENTA Biennale Curator

Stefanie Hessler

Wednesday, 3 November 2021
11:00—12:15, Virtual

"This edition of MOMENTA can be read in multiple ways. On the one hand, it assumes a human who is sensing nature, perhaps holding a sliver of nature in a forest, exposed to various modes of perception: sight, smell, taste, hearing, and touch. On the other hand, it assumes nature sensing back."

The Centre for Sensory Studies is proud to present a conversation with MOMENTA Biennale "Sensing Nature" curator, Stefanie Hessler. Join us for her virtual presentation on the inspiration behind this edition of MOMENTA, and the process of conceptualizing and implementing "Sensing Nature" followed by a discussion session.

Stefanie Hessler is a curator, writer, and editor. Her work focuses on ecology and technology from intersectional feminist and queer perspectives. She is the director of Kunsthal Trondheim in Norway, and project co-leader for the research-based transdisciplinary exhibition "The Senses" in collaboration with The Seed Box environmental humanities collaborations, as well as editing the accompanying compendium on queer ecologies, sexuality, and care in more-than-human worlds *Bothering*. The MIT Press, 2020. Between 2020-22 Hessler is visiting research scholar at the Centre for Research and Education in Arts and Media at The British University in London, UK. She is curator of the 17th MOMENTA | Biennale de l'Image, titled "Sensing Nature" in Montreal, Canada (2021). She is the author of *Processing Ocean* (The MIT Press, 2019) and has edited books like *Life itself* (Plovers Books and Moderna Museet, 2016) and *Tactile: Teaching an Oceans' Mindfulness through Art and Science* (The MIT Press, 2018). Recent curatorial projects include "Tides" (Dundas House: How do you feel when you come out of the wilderness?) (2021) and "Jenna Subtle: NO NO NO NO" at Kunsthal Trondheim (2020). "Close to Earth" with: Thomas Oberlander, Tina Sahajal, Frederique Ab-Touk, and others) at the Berlin Festival | Group Box in Berlin (2020). "Dominique Gonzalez-Foster and Tomás Saraceno: More-than-Humans" at the Museo Thyssen-Bornemisza in Madrid (2019). "Julie Jones: Moving Off the Land II" at TRACT-Academy's Open Space in Venice (2018). the 4th Africa Biennale (2018) and the symposium "Practices of Belonging" at the 32nd Biennial de São Paulo, Brazil (with D. Graham Burnett, 2018).

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CENTRE FOR SENSORY STUDIES

Transgressive Sounds and Atmospheres

Hubert Gendron-Blais and Chantale Laplante

Thursday, 9 December 2021; 3:00—5:00 PM
Sensing Atmospheres Working Group and CIGSC
J.W. McConnell Building, Room LB103

As a unique research-creation, curatorial research project, *Transgressive Sounds and Atmospheres* seeks to explore ambience, atmospheres and the transgressive nature of soundscapes in conversation with local musicians, sound artists and composers.

Located at 4TH SPACE on Concordia University Campus, this inaugural event will consist of a short electro-acoustic multimedia performance and public conversation with musicians and composers, Chantale Laplante and Hubert Gendron-Blais. We will talk about the role of atmospheres in their work, their process in constructing atmospheres and the politico-aesthetic repercussions of thinking about music and soundscapes through conceptions of atmospheres.



Hubert Gendron-Blais is an author, musician, activist and researcher working at the confluence of philosophy, music and politics, striving to hear to social and aesthetic movements with a particular attention to the concepts of affect and community; the vibrant materiality of sound; a sonic topology of politics; the effective resonance of collective events/movements. Amongst many other projects, he is leader of the group, *Graines d'ambiances*, which performs *Résonances* manifestoes, a conceptual piece based on a sound score composed of field recordings from various demonstrations that took the streets of Montreal in the past years.

Chantale Laplante's artistic practice resonates a long exploration of different genres involving instrumental, mixed, electro-acoustic music and improvisation with a computer. It is in the context of her studies in *Études de pratiques des arts* at UQAM (PhD 2020) that she began a new reflection on listening conditions. Placing the body of the listener at the center of her interests, she seeks to offer a sensitive experience where the work continues to march, in a sound space anchored in the atmosphere of the place.

[Registration Link](#)

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES

The Medium is the Message: Marshall McLuhan's Tactile Turn

William J. Buxton

Thursday 24 March 2022

13:00-14:40, Virtual Registration: <https://bit.ly/3MYe4R5>



Marshall McLuhan's best-known studies of media are likely *Gutenberg Galaxy* (1962) and *Understanding Media* (1965). Yet by far his most successful media text commercially was *The Medium is the Message*, for which he is listed as co-author (with Quentin Fiore), with Jeremie Agee listed as the book's "producer." By virtue of its status as an "electric information age book" it represented a radical departure from McLuhan's writings. It belonged to a genre of publications from the late 1950s to the mid 1970s (popularized by Agee) taking the form of cheap, diminutive paperbacks that conveyed the thought of important contemporary thinkers to a mass audience using innovative graphic and montage techniques. My presentation explores what McLuhan meant by his claim that a paperback of this kind should be seen as a *medium* rather than a *status* package. To this end, it examines the implications of the book for our understanding of the interplay between media and the senses. Particular attention is given to its complicated provenance and how it fit into a broader campaign in which McLuhan is largely become a branded celebrity rather than a ground-breaking thinker and author.

William J. Buxton is Professor Emeritus of Communication Studies at Concordia University in Montreal. Author of numerous articles on intellectual and cultural history as well as the sociology of knowledge he has most recently edited and co-edited four collections entitled *Harold Innis and the North: Approvals and Contestations*, *Harold Innis's History of Communications: Paper and Printing from Antiquity to Early Modernity*, *Harold Innis Retired: Memoir, World-War I Writings and Correspondence and Harold Innis in Peter Ford: Biography, Cultural Memory, and the Continental Fair Trade*. He has edited and written an introduction to the 3rd University of Toronto edition of Harold Innis's seminal text *Empire and Communications*. It will be published in the Summer of 2022. More generally, he has been awarded a research grant from the Insight Program of the Social Sciences and Humanities Research Council of Canada to write a history of the Toronto School of Communication, with specific reference to the contributions of Harold Innis and Marshall McLuhan. To this end, he is now examining in detail the writings of McLuhan. Specific attention is given to the extent to which his views on the senses were rooted in his broader intellectual and cultural concerns.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES

TALKING SENSE SEMINAR 2022 CSS Visiting Scholars

Tuesday, 19 April 2022

8:00-8:15 PM EDT, Meeting Link: <https://bit.ly/37fy8RM>

The Centre for Sensory Studies has the pleasure of hosting four visiting scholars this term. Come find out about their research. Each visiting scholar will make a 15 minute presentation followed by a 15 minute Q&A.

Rural design: tactile function and primary matter to contextualize architecture

Nicolas Alvarez Coll, PhD Student in Equipe CRESSON - laboratoire AAU (Ambiances, Architectures, Urbanités research unit) at École Nationale Supérieure d'Architecture de Grenoble (ENSAO) – Université Grenoble Alpes

Rural space justice and sensory landscape heritage practices with public art

Morten Frølund, PhD student, Centre for Rural Research, Department of Sociology Environmental and Business Economics, University of Southern Denmark

Becoming a Gendered Sensorial Subject: a Sociological and Ethnographic Investigation

Selma Probstová, Postdoctoral Researcher (funded by the Swiss National Science Foundation), Centre for Gender Studies, University of Lausanne

Sensory-informed policy-making for sustainable development through aesthetic expertise?

Harald Heinrichs, Institute for Sustainability Governance Leuphana University Lüneburg, Germany

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CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES

Trauma-Informed Listening in Verbatim Performance Creation

Luis C. Sotelo Castro

Thursday 10 March 2022

16:00-17:40, Virtual Registration Link

In this talk, Luis C. Sotelo Castro will discuss some implications of working with traumatic memory for research-creation practitioners. He will focus on oral history and verbatim performances, with particular reference to sexual violence.

Luis C. Sotelo Castro is Associate Professor in the Department of Theatre at Concordia University, Montreal (Quebec, Canada). He is also the second co-director of Concordia's *Centre for Oral History and Digital Storytelling*. In 2018 he founded at Concordia the *Acts of Listening Lab*, a hub for research-creation on the transformative power of listening to painful narratives, with particular reference to testimonies by ories from sites of conflict. His latest publications explore listening in the context of post-conflict performances of memory. For instance, see 'Facilitating voicing and listening in the context of post-conflict performances of memory: The Colombian scenario.' In: De Nardi, S., Orange, H., et al. *Routledge Handbook of Memoryscapes*. Routledge: London, (2018), and his article 'Not being able to speak is torturous: performing listening to painful narratives', *International Journal of Transitional Justice, Special Issue Creative Approaches to Transitional Justice: Contributions of Arts and Culture*, (March, 2020)

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CENTRE FOR SENSORY STUDIES

TALKING SENSE LECTURE SERIES

'Boys that play with watry Bubbles': Innocence and Sensory Experience at the Infancy of Science

Elizabeth L. Swann

Thursday 19 May 2022

9:30-11:10 AM EDT, Virtual Registration: <https://bit.ly/35N665e>



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In her *Observations upon Experimental Philosophy* (1668), Margaret Cavendish disparages the work of the Royal Society as playful and unprofitable play, comparing its members to 'Boys that play with watry Bubbles, or fling Dust into each other's Eyes.' Reading the work of Bacon, Boyle, and Hooke alongside poetry by Cavendish, Traherne, and Cowley, this paper shows how both advocates and detractors of the Society described the practices of experimental philosophy in terms of habits associated with childhood, having joyful innocence, exuberance, and sensory clarity either as crucial components of, or as antithetical to, scientific experience. I probe in particular how these experimentalists, writers, and thinkers conceptualized the relationship between transient, intermittent, and often artificially-orchestrated moments of sensory experience as a source of experimental knowledge about the material world, and 'experience' in a looser sense, as the gradual, cumulative process of acquiring the forms of understanding and skill which constitute adulthood.

Elizabeth L. Swann is Assistant Professor of Interdisciplinary Literary Studies at Carleton University. For the 2020-21 academic year, she is a Research Fellow on the program *Empire the Truth: Changing Conceptions of the Postcolonial in Early Modern and Eighteenth-Century Europe*, at the Royal Institute of Advanced Studies. Her research focuses on literature, natural philosophy, and theology in England, circa 1600-1700; she is particularly interested in the sensory and embodied dimensions of knowledge practices. Her publications include a monograph, *Sensory Knowledge in Early Modern England* (Cambridge University Press, 2018), and a co-edited collection, *Sensory the Sacred in Medieval and Early Modern Culture* (Burlington, 2020). She is currently working towards her next book, provisionally titled *Knowledge from Power: A Political History, and Error and Fantasy: The Ends of Knowledge in Renaissance England*.

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CENTRE FOR SENSORY STUDIES



TRANSGRESSIVE SOUNDS AND ATMOSPHERES Capturing Spaces: a threefold listening event

Tuesday, 24 May 2022
Doors at 7:30 PM, performance starting 8:00 PM EDT, free entrance
Centre St-Jax, 1439 Rue Sainte-Catherine Ouest

Transgressive Sounds and Atmospheres is a unique curatorial research creation that will explore the sensory and affective experience of the political, ethical, and transgressive dimensions of new, avant-garde, improvisational, sound art, and extreme music. The goal of the project is to allow participants to experience music and soundscapes that challenge conventional music spaces and sensory experiences: the curators will challenge listeners to sit within contrasting affective time-space atmospheres and invite them to think through such things as their own conceptions of music, sound, and bodies. The curatorial aspect of the project will be highlighted by a diversity of artists and contrasting conceptions of musical, sonic, spatial, and atmospheric transgressions. The curators aim to contribute to the Concordia community and its unique strengths in the sensory, sonic, musical, and multi-media fields and to give exposure to Montreal and Concordia-based musician and sound artists. The event is currently supported by the OVPBOS, The Centre for Sensory Studies, Centre for Interdisciplinary Studies in Society and Culture (CISSC), and *Humaines Jaquées*. By inviting the participants to dive into a deep listening soundscape *Transgressive Sounds and Atmospheres* seeks to develop a new atmospheric approach to music performance and cultural analysis to explore the relationship between community, sound, aesthetics, and normativity.

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AIM LAB PRESENTS

FROM TURTLE ISLAND TO PALESTINE: RESISTANCE AND SURVIVAL

ONLINE PANEL
10, MARCH 2022
12:30—2:00

PANELISTS

**Kahérakwas Donna Goodleaf,
Turtle Clan, Kanien'kehá:ka Nation
and Razan AISalah**

LAB
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