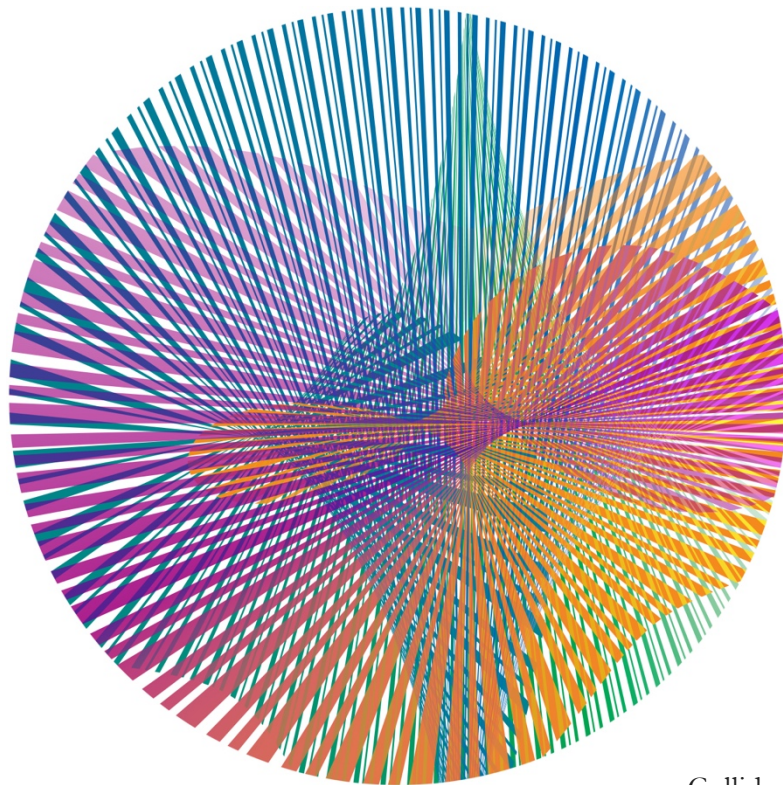


# **CENTRE FOR SENSORY STUDIES**

## ANNUAL REPORT

**1 JUNE 2022 – 31 MAY 2023**



Colliderscope series (2022)  
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**Co-Directors:**

**David Howes (Sociology & Anthropology)**

**Jordan LeBel (Marketing)**

# **CENTRE FOR SENSORY STUDIES (CSS)**

ANNUAL REPORT  
1 JUNE 2021 – 31 MAY 2022

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Cover image credit:

The image on the cover of this report was designed by Erik Adigard of M-A-D. He designed it and the other images in the Collideroscope series to illustrate David Howes' *The Sensory Studies Manifesto: Tracking the Sensorial Revolution in the Arts and Human Sciences*, published in November 2022. To read more about the thinking behind the Collideroscope series see: <http://www.sensorystudies.org/picture-gallery/collideroscope1-erik-adigard/>



## 1 INTRODUCTION

The Centre for Sensory Studies (CSS) was constituted as a faculty research centre (Arts and Science) in January 2012. It received recognition as a university research centre (emergent category) in April 2016. In 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 2022-2023 academic year:

The Centre welcomed two new faculty members: Sowparnika Balaswaminathan (Religions and Cultures) and VK Preston (History), both of whom presented on their work in the context of the Talking Sense seminar series. We also welcomed two new junior fellows, Chantale Laplante and Hubert Gendron-Blais, who are primarily active in the Transgressive Sounds and Atmospheres working group.

We are delighted to announce that Senior Fellow Florian Grond was hired as an Assistant Professor in the Department of Design and Computation Arts, effective 1 July 2023, and Kelly Keenan (who defended her INDI MA thesis, entitled "Anatomical Imaginaries: Relational embodiments of anatomical discourse in contemporary dance training" in August 2022) was hired as a Professeure en pratiques artistiques by the Département de danse at UQÀM in December 2022. We wish both of them all the best in their new academic careers.

Congratulations to Ari Soulikias who was named a Public Scholar for 2022-2023, and Paula Bath who will succeed him for 2023-2024. Congratulations to Adela Goldbard for being awarded a FRQSC Doctoral Fellowship and to Craig Farkash for receiving a SSHRC Doctoral Fellowship in addition to being selected for a FRQNT internship tenable at ExperiSens, as well as Rodrigo D’Alcantara for winning the 2022 Elspeth McConnel Fine Arts Award.

A record eleven students completed their degree requirements this past year: Alexandre Saunier, Genevieve Collins, Olya Zikrata, Sylvain Lavoie, Felicity Hamer, Elisabeth Roy-Trudel, Carmen Ruschinsky, Gabriel Peña, Kelly Grant, Kelly Keenan, and Jessie Stainton. Five new students joined the Centre in 2022-2023 (three Ph.D. and two M.A).

The Centre hosted the SENSATION Virtual Lecture series (four talks via zoom) during the 2022 Fall term. The major event of the year was the fourth conference in the Uncommon Senses series – namely, “Uncommon Senses IV: Sensory Ecologies, Economies, and Aesthetics,” which ran from 3-6 May 2023. The conference attracted 260 registered participants, the majority of whom

were able to attend in person. This was a welcome change from Uncommon Senses III in May 2021, which had to be an on-line only event due to the pandemic.

The Centre hosted a launch for books by three of its members on 6 December 2022: *Locative Tourism Applications* by Erin Lynch, *The Sensory Studies Manifesto* by David Howes, and Harold A. Innis' *Empire and Communications*, edited and introduced by Bill Buxton. The Centre also co-sponsored a launch for a second book by David Howes, *Sensorial Investigations*, in association with the McGill Centre for Human Rights and Legal Pluralism, at McGill University on 10 May 2023.

Centre members (faculty and fellows) published 8 books. Constance Classen enjoyed the honour of having her book, *Worlds of Sense* (1993), reissued by Routledge as a volume in its Routledge Revivals series. Centre members (including students) otherwise brought out 1 thematic issue of a journal, 33 chapters in books and/or journal articles, and presented 102 conference papers or invited talks as well as 3 exhibitions.

Centre members, singly and/or in teams, submitted 21 new grant applications, 11 of which were successful and 4 remain pending for a total of \$91,390 (internal funds + internal applicant: \$12,390; external funds + internal applicant: \$79,000). Centre members were listed as co-applicants or collaborators on 5 team grant applications to both national and international funding agencies submitted by external (to Concordia) applicants, 2 of which were successful, while 3 remain pending, for a total of \$1,913,935.

Chris Salter left Concordia in May 2022 to assume a professorship and the directorship of Immersive Arts Space at Zurich University of the Arts (ZHdK), Zurich, Switzerland, but it is as if he never left, for he remains a Member Emeritus of the Centre, continues to direct numerous graduate students, presented a paper at Uncommon Senses IV, and scored a \$1,400,000 grant from the Swiss National Science Foundation. The “Probing XR’s Futures” project team includes David Howes as one of five co-investigators and INDI PhD student Puneet Jain as a doctoral fellow and research assistant.

We bid farewell to Solene Froidevaux, who was a CSS visiting scholar during the 2022-2023 academic year, supported by a postdoctoral fellowship from the Swiss Government, and to Carmela Cucuzzella, who has just been appointed Dean of the Faculty of Environmental Design at the Université de Montréal.

Finally, in a very exciting and promising development, on 5 May 2023, the Centre, represented by David Howes, signed an Agreement of Friendship and Cooperation with the Kobe Institute for Atmospheric Studies (KOIAS), represented by Yuho Hisayama.

Jordan LeBel, Co-Director  
Marketing

David Howes, Co-Director  
Sociology and Anthropology



## 2 MEMBERSHIP

### 2.0 Advisory Committee

[Michael Bull](#) (Media and Film, Sussex)

[Richard Newhauser](#) (English, Arizona State)

[Caroline A. Jones](#) (Architecture, MIT)

### 2.1 Members

[Nayrouz Abu Hatoum](#) (Sociology and Anthropology)

[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), Co-Director

[Aaron Johnson](#) (Psychology)

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

[Jordan Le Bel](#) (Marketing), Co-Director

[John Potvin](#) (Art History)

[Geneviève Sicotte](#) (Études françaises)

[Jeremy Stollow](#) (Communication Studies)

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

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

[VK Preston](#) (History)

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

## 2.2 Associate Members

[Luis Sotelo Castro](#) (Theatre)

## 2.3 Affiliate Members

[Ehsan Akbari](#), Faculty of Education, University of Regina, Regina, Canada

[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

[Marie-Josée Blanchard](#), Religious Studies, St. Francis Xavier University, Antigonish, Canada

[Sheryl Boyle](#), Azriell School of Architecture and Urbanism, Carleton University, Ottawa, Canada

[Lori Burns](#), Faculty of Arts, University of Ottawa, Ottawa, Canada

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

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

[Anna Harris](#), Technology & Society Studies, Faculty of Arts and Social Sciences, Maastricht University, Maastricht, The Netherlands

[Hsuan L. Hsu](#) Department of English, University of California, Davis, USA

[Annamma Joy](#), Faculty of Management, University of British Columbia, Vancouver, Canada

[Hillary Kaell](#), Department of Anthropology and School of Religions Studies, McGill

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

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

[Melissa Park](#) School of Physical & Occupational Therapy, Faculty of Medicine and Health Sciences, McGill University, Montreal, Canada

[Ingemar Pettersson](#), Department of Economic History, Science and Technology Studies Center, Uppsala University, Uppsala, Sweden

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

[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

[Gisèle Trudel](#) École des arts visuels et médiatiques, UQAM; Cofounder, [Ælab](#) Artist Research Unit, Montreal, Canada

## 2.4 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- )

[Hubert Gendron-Blais](#), Junior Fellow (2023- )

[Chantale Laplante](#), Junior Fellow (2023- )

## 2.5 Visiting Professors, Professionals and Interns

The Centre hosted one visiting scholar during the 2022-2023 academic year:

[Solene Froidevaux](#), Postdoctoral Researcher, Centre for Gender Studies, University of Lausanne, Switzerland

## 2.6 Student Members

### 2.6.1 Incoming Students (2022-2023)

Year	Name	Program	Principal Supervisor	Co-supervisor(s)
2022	Nathan Ferguson	ANTH MA	Marc Lafrance	David Howes
2022	Sarah Pollman	COMM PhD		
2022	Ahmad-Reza Mohammadpour-Yazdi	SOAN PhD	Marc Lafrance	
2022	Aurelie Roy-Bourbeau	ANTH MA	David Howes	Florian Grond
2022	Jessie Stainton	COMM PhD	Arseli Dokumaci	Owen Chapman

## 2.6.2 Ongoing Students

Year	Name	Program	Principal Supervisor	Co-supervisor(s)	
2021	Adela	Goldbard	INDI PhD	David Howes	Catherine Russell, Shauna Janssen
2021	Leona	Nikolić	COMM PhD	Jeremy Stolow	
2021	Burcu	Yasin	INDI PhD	Matthew Unger	
2021	Craig	Farkash	SOAN PhD	David Howes	Matthew Unger
2021	Maria	Vargas	HUMA PhD	Luis Sotelo Castro	David Howes VK Preston
2020	Rodrigo	D'Alcantara	Art History PhD	John Potvin	May Chew
2020	Brice	Ammar-Khodja	INDI PhD	Alice Jarry	David Howes, Ursula Eicker
2020	Raphaëlle	Besette-Viens	HUMA PhD	Arseli Dokumaci	Geneviève Rail Matt Soar
2020	Marie-Ève	Ducharme	INDI PhD	Jordan LeBel	Kim Sawchuk Christopher Moore
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

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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 (McGill)
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
2019	Aristofanis	Soulikias	INDI PhD	Carmela Cucuzzella	Luigi Allemano David Howes
2018	Zeph	Thibodeau	INDI PhD	David Howes	Virginia Penhune, Michael Montanaro, Alice Jarry
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

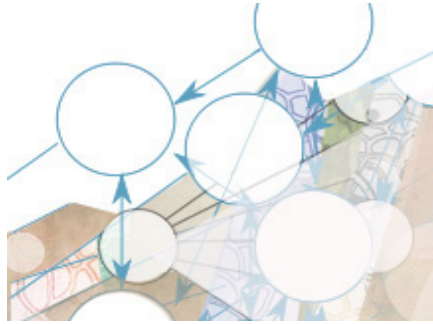
2016	Ika	Periac	HUMA PhD	David Howes	Natalie Loveless (Alberta), Dylan Robinson (UBC), Luis Sotello-Castro
2016	Melanie	Schnidrig	HUMA PhD	Nicola Pezolet	David Howes Aaron Johnson
2014	Ida	Toft	INDI PhD	Lynn Hughes	Chris Salter Bart Simon
2010	Florencia	Marchetti	HUMA PhD	Erica Lehrer	Chris Salter David Howes

### 2.6.3 Graduating Students (2022-2023)

<b>Years Active</b>	<b>Name</b>		<b>Program</b>	<b>Principal Supervisor</b>	<b>Co-supervisor(s)</b>
2020	Genevieve	Collins	SOAN MA	David Howes	Geneviève Sicotte Bart Simon
2014-2023	Sylvain	Lavoie	HUMA PhD	Patrick Leroux	David Howes, Christabelle Sethna (Ottawa)
2016-2023	Alexandre	Saunier	INDI PhD	Chris Salter	David Howes Lynn Hughes
2015-2023	Felicity	Tsering Chödron Hamer	PhD Comm Studies	Jeremy Stollow	Peter van Wyck Line Grenier (UdeM)
2013-2023	Elisabeth	Roy Trudel	HUMA PhD	Amy Swiffen	David Howes
2010-2023	Olga	Zikrata	HUMA PhD	David Howes	Matt Unger
2018-2022	Kelly	Keenan	INDI MA	David Howes	Angélique Willkie MJ Thompson

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2020-2022	Jessie	Myfanwy Stainton	MA Media Studies	Arseli Dokumaci	Owen Chapman
2016-2022	Kelly	Grant	HUMA PhD	John Potvin	Kelly Thompson David Howes
2016-2022	Gabriel	Peña	HUMA PhD	David Howes	Nicola Pezolet Carmela Cucuzzella
2016-2023	Carmen	Ruschiensky	HUMA PhD	Sherry Simon	Steven High Jean-Phillippe Warren



### 3 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.
- Each application or grant is distinguished by its focus and the axis or cluster to which it belongs. The four foci derive from the 2020 Development Plan (discussed further in the final section of this Report). The axes and clusters derive from the period when the Centre became a university research centre.

#### KEY

##### FOCUS (FROM 2020 ON)

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

##### AXES (FROM 2016 ON)

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

##### CLUSTERS (EMERGENT)

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

### 3.1 New Research Grants and Applications

- \$ 12,390 Internal Funding – Concordia PI †
- \$ 79,000 External Funding – Concordia PI ††
- \$ 506,310 External Funding – External PI †††
- \$ 1,407,625 External Funding – Internal–External PI (Salter)
  
- \$ 2,005,325 TOTAL

§ 127 “Tactile Worlding Practices. A Cross-Cultural Analysis of how Gender and Sexuality Emerge through Touch,” Academy of Finland. Principal Investigator: Taina Kinnunen (University of Oulu). Co-investigators: **David Howes** + 2 others  
[Axis 1 + Cluster D] †††  
[Pending]

§ 126 “Bruit, Environnement sonore et santé, “ Programme reseau thématique, Fonds de Recherche du Québec – Société et Culture. Principal Investigator: Catherine Guastavino (McGill), team of 47 researchers from 15 institutions in Quebec, including Concordia, represented by **David Howes**. Competition in 3 stages: the project passed the first (Notification of Intent) and second (Letter of Intent) steps of the selection process and is currently working in the third stage, full application due in June 2023. \$4,000,000.  
[Axis 1 + Cluster B + Focus 3 & 4] †††  
[Pending]

§ 125 “Crafting Subjects: Aesthetics, Ethics, & Labour in the Neoliberal Nation”. Insight Development, Social Sciences and Humanities Research Council. Principal Investigator: **Sowparnika Balaswaminathan**. \$50,562.  
[Axis 2 + Focus 2] ††  
[Pending]

§ 124 “Participatory evaluations of audio haptic assistive technology designs, modelling and replacing visual information with auditory/haptic cues.” Vision Science to Applications (VISTA) - funded by the Canada First Research Excellence Fund, administered by York University. Principal Investigator: Shital Desai (York). Co-investigators: Laurence Harris (York), Jeremy Cooperstock (McGill) and **Florian Grond**. \$50,000  
[Axis 4 + Cluster F + Focus 3] †††  
[Pending]

§ 123 “RE-CREATE.” Partnership Grant competition, Social Sciences and Humanities Research Council of Canada. Principal Investigator: Alice Jarry. Co-investigators: David Howes and approximately 30 others  
[Axis 1 + Axis 3] †††  
[Not successful]

§ 122 “Uncommon Senses IV conference.” Dean’s Office, Faculty of Fine Arts. Principal Applicant: David Howes. \$400.  
[2023]

§ 121 “Uncommon Senses IV conference.” Dean’s Special Initiative Funding, Faculty of Arts and Science. Principal Applicant: Geneviève Sicotte. \$750.  
[2023]

§ 120 “Uncommon Senses IV conference.” Aid to Research Related Events, Office of the Vice-Provost Research and Graduate Studies. Principal Applicant: Geneviève Sicotte. \$1240  
[2023]

§ 119 “Sensing Differently.” Insight Development Grant (IDG), Social Sciences and Humanities Research Council. Principal Investigator: **Florian Grond**. Co-investigators: **David Howes**, **Melissa Park** (CSS Affiliate Member/McGill), **Matthew Unger**. \$72,000.  
[Axis 2 + Cluster C + Focus 3] ††  
[2023-2025]

§ 118 “Food Studies Working Group,” Working Group program, Centre for Interdisciplinary Studies in Society and Culture (CISSC). Principal Investigator: **Jordan LeBel**. Co-investigators: **Geneviève Sicotte** and 8 others. \$2,000  
[Axis 1 + Focus 3] †  
[2023-2024]

§ 117 Clandestine Transactions Working Group. Working Group programme, Centre for Interdisciplinary Studies in Society and Culture (CISSC). Principal Investigator: **Sowparnika Baslasamwinathan**. Co-investigators: **David Howes** and 3 others. \$2,000  
[Axis 1 + Cluster A & E] †  
[2023-2024]

§ 116 “Probing XR's Futures: Design Fiction, Bodily Experience and Critical Inquiry,” *Swiss National Science Foundation*. Principal Investigator: **Chris Salter** (Zurich University of the Arts & Concordia University). Co-investigators: **David Howes**, Sabine Himmelsbach, HeK (Haus der elektronischen Künste Basel), Lorenza Mondada, University of Basel, Pilar Orero, Autonomous University of Barcelona, Andreas Uebelbacher, Access for All (Spain). \$1,407,625 CAD  
[Axis 4 + Cluster C + Focus 2] †††  
[2023-2027]

§ 115 “A Tale of Two Cities in Three Parts: Exploring the emplacement of sound and affect.” Fonds de Recherche du Québec – Nature et technologie (FRQNT) / ExperiSens Centre collégial de transfert de technologies (CCTT) internship. Applicant: **Craig Farkash**. (SOAN PhD). Faculty supervisor: **David Howes**. \$7,000.  
[Axis 2 + Cluster B + Focus 2] ††  
[2023-2024]

§ 114 “The Colour Cure: A History of Chromotherapy and its Techno-Culture.” Insight Grant, Social Sciences and Humanities Research Council of Canada. Principal Investigator: **Jeremy Stolow**. Collaborators: Rodrigo Toniol (Federal University of Rio de Janeiro) and Charlotte Ribeyrol (Sorbonne)  
[Axis 2 + Focus 3] ††  
[not successful]

§ 113 “Sensing Atmospheres.” Insight Grant (IG), Social Sciences and Humanities Research Council. Principal Investigator: **Matthew Unger**. Co-investigators: **David Howes**, **Hillary Kaell** (CSS Affiliate Member/McGill), **Melissa Park** (CSS Affiliate Member/McGill), **Florian Grond**. Collaborators: Annie Lussier (Redpath Museum), Suzanne Kuechler (University College London)  
[Axis 2 + Cluster B & C + Focus 2] ††  
[Not successful]

§ 112 “Sensory stimulation versus digital simulation in Quebecois life: Minding the margins.” Équipes de recherche, Fonds de Recherche du Québec – Société et Culture. Principal Investigator: **David Howes**. University-based Co-Investigators: **Jordan LeBel**, **Geneviève Sicotte**, **Bianca Grohmann**, Bart Simon, Rilla Khaled, Pippin Barr, **VK Preston**. Practice setting Partners/Co-investigators: Martine Lizotte (ExperiSens, ITHQ), Sylvie Turgeon and Véronique Perreault (GastronomiQc lab, ITHQ), Aisha Issa (Institut de technologie agroalimentaire du Québec, ITAQ), Jason Della Rocca (GamePlay Space). Collaborator: **Chris Salter** (Zurich University of the Arts/Concordia University)  
[Axis 2 + Cluster F + Focus 3] ††  
[Not successful]

§ 111 “Quantum Sensing.” New Frontiers in Research Fund – Explorations. Principal Investigator: **Carolina Cambre**. Co-Principal Investigator: Ehsan Akbari (Regina). Co-investigator: **David Howes**. Collaborators: Anna Harris (Maastricht), Emilie Sitzia (Aix-Marseille), Mark Lipton (Guelph).  
[Axis 4 + Focus 1] ††  
[Not successful]

§ 110 “Visual and Other Sensory Stimuli in Social Science Data Collection.” Faculty of Arts and Science FAS Chair Research Award. Principal Investigator: **Carolina Cambre**, \$6,000.  
[Axis 4 + Cluster F] †  
[2022-2023]

§ 109 “Names at the tip of the nose: naming, smell and truth,” Slovenian research agency (ARRS). Principal Investigator: Simon Hajdini (Philosophy, University of Ljubljana). Co-investigators: Lidija Šumah, Slavoj Žižek, Gregor Moder, Sebastjan Vörös, Jure Simoniti. Collaborators: **David Howes** (Concordia), William Mazzarella (U of Chicago), Eric Reinhart (Northwestern), Eric Santner (U of Chicago), Andrew Cutrofello (Loyola). \$431,310 CAD  
[Axis 1] †††

[2022-2025]

§ 108 “Tracing ephemeral experiences in aesthetic practices: Immersive listening to workshop a neurodiverse phenomenology.” Insight Development Grant, Social Sciences and Humanities Research Council of Canada. Principal Investigator: **Melissa Park** (CSS Affiliate Member/McGill). Co-investigator: **Florian Grond**. Amount: \$75,000

[Axis 2 + Cluster C + Focus 2] †††

[2022-2024]

### 3.2 On-Going Research Grants and Projects

- \$ 219,000 Internal Funding – Concordia PI †
- \$ 1,061,437 External Funding – Concordia PI ††
- \$ 250,000 External Funding – External PI †††

**\$ 1,530,437 TOTAL**

§ 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

[FOCUS 1] ††

[2022-2024]

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

[Axis 1 + Cluster A] ††

[2022-2025]

§ 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.

[FOCUS 2 + Axis 2] ††

[2022-2025]

§ 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.

[FOCUS 2 + Axis 2] ††

[2022 – 2023]

§ 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**  
[FOCUS 1 + Axis 3] †††  
[2022-2024]

§ 101 “Clandestine Transactions.” CISSC Working Group program. Principal applicants (co-directors): **Sowparnika Baliswaminathan, David Howes**. Co-applicant: Ishita Tiwary (Film). \$2,000.  
[FOCUS 3 + Cluster E] †  
[2022-2023]

§ 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  
[FOCUS 3] ††  
[2022-2023]

§ 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.  
[Axis 1 + Cluster C] ††  
[2021-2025]

§ 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 Quessy. [Amount not disclosed]  
[Focus 1 + Focus 2] ††  
[2021-2023]

§ 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  
[Focus 2 + Cluster F] ††  
[2021-2023]

§ 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.  
[Axis 2 + Cluster D] ††  
[2021-2025]

§ 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  
[Focus 3] ††  
[2021-2025]

§ 89 “Oral History Performance, Listening Acts and Transformative Justice.” SSHRC Insight Development Grant. Principal Investigator: **Luis Sotelo Castro**. Co-investigator: Cynthia Hammond. \$70,000  
[Cluster A] ††  
[2021-2023]

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

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

§ 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  
[FOCUS 1] ††  
[2021-2024]

§ 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  
[FOCUS 3] ††  
[2020-2024]

§ 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.

[Axis 1 + Focus 2] †††

[2017-2023]

## 4 PUBLICATIONS & OTHER PRODUCTIONS

### 4.1 Books and special issues

#### 4.1.1 Faculty and Fellows

**Cambre, C.** and C. Lavrence (2023) *Toward a Sociology of Selfies: The Filtered Face*. Abingdon: Routledge UK.

**Cambre, C.**, E. Barromi-Perlman, & D. Herman Jr., eds. (2022) *Visual Pedagogies: Concepts, Cases & Practices*. Dordrecht: Brill | Sense Publishers.

**Cambre, C.** and A. Lehmuskallio (eds) (2022). “Traveling by Photograph: Representing and Reframing Migration.” *Imaginations: Journal of Cross-Cultural Image Studies/Revue d’études interculturelles de l’image* (November) 13-2, special issue

**Classen, C.** (2023) *Worlds of Sense: Exploring the Senses in History and across Cultures*, London and New York: Routledge. Routledge Revivals series

**Dokumaci, A.** (2023) *Activist Affordances: How Disabled People Improvise More Habitable Worlds*. Durham: Duke University Press.

**Howes, D.** (2023) *Sensorial Investigations: A History of the Senses in Anthropology, Psychology, and Law*. University Park, PA: Pennsylvania State University Press.

**Howes, D.** (2022) *The Sensory Studies Manifesto : Tracking the Sensorial Revolution in the Arts and Human Sciences*. Toronto : University of Toronto Press.

Innis, H.A. (2022) *Empire and Communication*, edited and introduced by **W. Buxton**. Toronto: University of Toronto Press.

**Lynch, E. E.** (2022). *Locative Tourism Applications: A Sensory Ethnography of the Augmented City*. London: Routledge.

### 4.2 Journal articles and chapters in books

#### 4.2.1 Faculty and Fellows

**Buxton, WJ.** (2022) Introduction to Harold Innis’ *Empire and Communications*., 3rd edition, edited by W. Buxton. Toronto: University of Toronto Press

**Cambre, C.**, E. Barromi-Perlman, & D. Herman Jr. (2022) “Introduction: The nomadology of visual pedagogies” in **Cambre, C.**, E. Barromi-Perlman, & D. Herman Jr. (eds), *Visual Pedagogies: Concepts, Cases & Practices*, 1-16 Brill | Sense Publishers, NL.

**Grohmann, B.** (2023), “Circularity in the Luxury Wine Industry: Artification, Authenticity, and the Reduction of Consumption Work,” in Annamma Joy, ed., *New Directions in Art, Fashion, and Wine: Sustainability, Digitalization, and Artification*. 159-84. Lanham, MD: Lexington Books.

**Grohmann, B.** (2022), “Artification and Sustainability in the Context of Fine Wine: Opus One,” in Annamma Joy, ed., *The Future of Luxury Worlds: Artification and Sustainability in Art, Fashion, and Wine*, 205-30. Toronto, Ontario: DeGruyter.

**Grond, F.**, J. Kelly, and W. Woszczyk (2022) Spaced A-B placements of higher-order Ambisonics microphone arrays: Techniques for recording and balancing direct and ambient sound. *Acoustical Science and Technology*, 43(2):131–142, doi: 10.1250/ast.43.131.

B. Schneider, **F. Grond**, J. Côté, P. Diba, M. S. Peter Ko, S. Song, T. Zhou, and S. Yadegari (2022). Musicians auditory perception, listening and empathizing in the creative process. *TOR Timbre and Orchestration Writings* (Analysis, Creation, and Teaching of Orchestration Project), 1(1), August 2022.

**Grond, F.**, M. Kabacinski, A. Mroz, Bartłomiej and Ruminski, and T. Zernicki (2022). The computational complexity of Object-based audio (OBA) and Volumetric Scene-based audio (VSBA). Audio Engineering Society Convention Paper, October 19 - 20 2022.

Kelly, J., **Grond, F.**, Woszczyk, W. and R. King (2022). A perceptual evaluation of spatial room impulse responses captured using spaced ho microphone arrays. Audio Engineering Society Convention Paper, October 19 - 20.

**Hatoum, N. Abu and H. Assali** (2023). “Attending to the Fugitive: Resistance Videos from Gaza.” In *Gaza on Screen*, edited by Nadia Yaqub. Durham: Duke University Press.

**Howes, D** (2023) “Next-Generation Sensory Anthropology.” In Sisa Calapi, Helma Korzybyska, Marie Mazzella di Bosco, & Pierre Peraldi-Mittelette (dirs.) *Sensibles ethnographies. Decalages sensoriels et attentionnels dans la recherche anthropologique*, Paris: Éditions PÉTRA.

**Howes, D.** (2022) “Foreword: How to Use Your Ears.” In Michael Schillmeier, Robert Stock, Beate Ochsner (eds.), *Techniques of Hearing: History, Theory and Practices*. Abingdon: Routledge.

**Unger, M.P.** 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.

## Journal Articles

**Cambre, C. and Sicotte, G.** (2022) “‘Mangez-moi’: L’erotisation de la nourriture et des corps dans la foodporn», *Communication et langages*, dossier « #Foodporn : les "mobiles" du désir », vol. 3, n° 213, janvier 2023, p. 67-84.

**Cucuzzella, C., S. Goubran and F. Nizar** (2023), “The Art of Eco-Nudging: Interactive Digital Art as Didactic Change Agents in the Built Environment”, *International Journal of Innovation and Sustainable Development*, Special Issue: ARTEM OCC The Interplay Between Creativity and Sustainability Moving from Presence to Future.

**Cucuzzella, C.** (2023), “Analysing Eco-art installations for their value in affecting change”, *International Journal of Education through Art*, 19(1):43-58

Hoebanx, P. and **M. French** (2023). “Interpassive Gambling: The Case of Slot Machine Vlogs on YouTube,” *Critical Gambling Studies* 4(1): 66–76.

Franzen, L., A. Cabugao, **B. Grohmann**, K.Elalouf, and **A.P. Johnson** (2022), “Individual Pupil Size Changes as a Robust Indicator of Cognitive Familiarity Differences,” *PLOS One*, 17 (1), e0262753.

**Hatoum, N. Abu** and R. Ghazzawi. (2023) “Sumoud-Washing: A Queer-Feminist Analysis of the Syrian and Palestinian Struggle for Liberation.” *Kohl: a Journal for Body and Gender Research*.

**Howes, D** (2022) “Quali(a)tative Methods: Sense-based Research in the Social Sciences and Humanities,” *Qualitative Sociology Review* 18(4): 18-37.  
<http://www.qualitativesociologyreview.org/ENG/volume63.php>

**Howes, D** (2022) “In Defense of Materiality: Attending to the Sensori-Social Life of Things,” *Journal of Material Culture* 27(3): 313-335  
<https://journals.sagepub.com/doi/10.1177/13591835221088501>

**Howes, D** (2022) “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* 22(4): 443-466 <https://doi.org/10.1177/14634996211067307>

**Howes, D.** (2023) Review of Kathryn Rudy and Emma Smith (curators), *Sensational Books*, ST Lee Gallery, Weston Library, Bodleian Libraries, Oxford, 27 May – 4 December 2022 (2023) *The Senses and Society* 18(1): 81-84  
<https://doi.org/10.1080/17458927.2022.2122956>

Aubin, G., Phillips, N., Jaiswal, A., **Johnson, A.P.**, Joubert, S., Bachir, V., Kehayia, E. & Wittich, W. (2023). Visual and cognitive functioning among older adults with low vision before

vision rehabilitation, *Frontiers in Psychology – Cognition*, 14, 1-11. [doi.org/10.3389/fpsyg.2023.1058951](https://doi.org/10.3389/fpsyg.2023.1058951)

Stark, Z., Morrice, E., Wittich, W., and **Johnson, A.P.** (2023) The effects of simulated and actual visual impairment on the Montreal Cognitive Assessment. *Aging, Neuropsychology and Cognition*. 30(4), 523-535 [doi.org/10.1080/13825585.2022.2055739](https://doi.org/10.1080/13825585.2022.2055739)

Dubé, S., Williams, M., Santaguida, M., Hu, R., Gadoury, T., Yim, B., Vachon, D., & **Johnson, A.P.** (2022). Hot for robots! Sexual arousal increases willingness to engage erotically with robots. *The Journal of Sex Research* 30;1-11. [doi.org/10.1080/00224499.2022.2142190](https://doi.org/10.1080/00224499.2022.2142190). Epub ahead of print.

Dubé, S., Santaguida, M., Zhu, C.Y., Thomasse, L., Hu, R., Cormier, G., **Johnson, A.P.** and Vachon, D. (2022) Sex robots and personality: it is more about sex than robots. *Computers in Human Behavior* 136, 107403, [doi.org/10.1016/j.chb.2022.107403](https://doi.org/10.1016/j.chb.2022.107403)

Boyle, A., **Johnson, A.P.**, and Ellenbogen, M. (2022). Intranasal oxytocin alters attention to emotional facial expressions, particularly for males and those with depressive symptoms. *Psychoneuroendocrinology*, 142 [doi.org/10.1016/j.psyneuen.2022.105796](https://doi.org/10.1016/j.psyneuen.2022.105796).

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

Santaguida, M., Dubé, S., Williams, M., Eidus, C., Vachon, D., and **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](https://doi.org/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](https://doi.org/10.1007/978-3-319-59531-3_70-1)

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](https://doi.org/10.1002/dys.1704)

Szanto, D and **G. Sicotte (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.** Compte rendu de *La cuisine des écrivains*, par Elsa Delachair et Johan Faerber, *Histoires littéraires*, n° 89, janvier-février-mars 2022, <https://histoires-litteraires.fr/comptes-rendus/n89/>.

#### 4.2.2 Students

**Nikolić, L.** (2023). Book Review: Deceitful Media: Artificial Intelligence and Social Life after the Turing Test. *New Media & Society*, 25(8), 2277–2280. <https://doi-org.lib-ezproxy.concordia.ca/10.1177/14614448231173310>

**Nikolić, L.** (2023). ECS-Ecrea Early Career Scholar Prize winner - An astrological genealogy of artificial intelligence: From ‘pseudo-sciences’ of divination to sciences of prediction. *European Journal of Cultural Studies*, 26(2), 131–146. <https://doi-org.lib-ezproxy.concordia.ca/10.1177/13675494231164874>

#### 4.2.3. Vulgarisations

**Sicotte, G.** « Montreal as a Cookbook », présentation dans le cadre de la W100 Annual Conference, Université Concordia, 13 octobre 2022.

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

**Lynch, E.E.** (Slow) dancing with the carnival city: Co-producing the festive atmospheres of Nuit Blanche. Explorations in Sensory Design website. <https://www.sensorydesign.ca/sensory-design-probes>

**Longman, M.C.** (2022) “‘bird tweets turn into an orchestra’: Haiku and Neurodiversity” published in *Juxta: Research and Scholarship in Haiku* 8.

**Soulíkias, A.** and **C. Cucuzzella** (2022) *The evolution of the architectural façade since 1950: a contemporary categorization* MDPI 3(1) <https://www.mdpi.com/2673-8945/3/1/1>

**Goldbard, A.** (2023) “Delirious Pyrotechnics: Decolonial AestheSis of a Total Sensory Phenomenon”, Explorations in Sensory Design <https://www.sensorydesign.ca/delirious-pyrotechnics>

**Goldbard, A.** (2023) “Patriotic Pyrotechnics: Self-control, Sensorial Propaganda, and Public Space as Ideological State Apparatus”, Explorations in Sensory Design <https://www.sensorydesign.ca/patriotic-pyrotechnics>

**Goldbard, A.** (2022) ““Since That’s The Only Way They Listen to Us”: Notes Toward A Poetics of Violence,” *PARSE* issue 15, Violence: Aesthetics, Autumn 2022. *PARSE Journal*. <https://parsejournal.com>

### 4.3. Conference papers and invited talks

#### 4.3.1 Faculty and Fellows

**Balaswaminathan, S.**, “The State & the Museum: Representations & Refusals” with Wayne Modest & Karl Johnstone. *Putting Theory and Things Together: Conversation about Anthropology & Museums Speaker Series*, Smithsonian Institute for Museum Anthropology, Washington DC. Feb 2, 2023

**Balaswaminathan, S.**, “The Craftiness of “Craft” (co-organized with Matthew Raj Webb). Annual Meeting of the American Anthropological Association, Seattle WA. 12 November 2022

**Balaswaminathan, S.**, “Do the Right Thing: Aesthetic and Ethical Claims Making of Crafty Labor.” Annual Meeting of the American Anthropological Association, Seattle, WA, 12 November 2022.

**Balaswaminathan, S.**, “Casting Selves: Religious Labor, Aesthetic Practice, and the Commodity Object.” Annual Meeting of the American Academy of Religion, Denver, CO, October 2022

**Balaswaminathan, S.**, “(Dis)placing Affect: Cold War Narratives in Ethnographic Collections at the Smithsonian Natural History Museum.” Centre for Sensory Studies: Talking Sense Seminar. Concordia University, 10 February 2023.

**Buxton, W.** “The Toronto School of Communication: A Global Legacy” (keynote). International Communications Association, Centre for Culture and Technology, Toronto, 24 May 2023

**Cambre, C.** and Lavrence, C. “Selfies and the Ends of Photography” at 6<sup>th</sup> International Conference on Photography & Theory (ICPT) on *Expanded Visualities: Photography and Emerging Technologies* (International Association of Photography & Theory (IAPT) and CYENS Centre of Excellence: [www.photographyandtheory.com](http://www.photographyandtheory.com)) Nicosia, Cyprus, 16-19 November 2022

**Cambre, C.**, Discours inaugural, « Marcher, être témoin et colonialité » | Walking, witnessing and coloniality for Journée de lutte contre la violence genrée au Centre d’artistes Vaste et Vague | La Campagne Moose Hide, 11 May 2023

**Cambre, C.** “Molecular Revolutions in Subjectivation: The dynamics of toppling monuments” at the Symposium on “Subjects of Violence” at the University of Luxembourg, LUX, 17 November 2022.

**Chew, M.** “Tuning in: Sensorial Entreaties in Immersive Art.” Uncommon Senses IV: Sensory Ecologies, Economies, and Aesthetics. Concordia; Montréal, QC, 5 May 2023.

**Chew, M.** “Counter-Archives and Practices of Care” (Roundtable), Society for Cinema and Media Studies Annual Conference. Denver, CO. 2023.

**Chew, M.**, “Worlding Public Cultures” (panel), Heidelberg Academy. Heidelberg University, Heidelberg. 2022.

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

**Chew, M.**, "Sexile and the Task of Archiving Cuban Queer Diasporas" (convenor), screening and talk with Lazaro Gonzalez and Dr. Zaira Zarza. Concordia University, Nov. 2022.

**Chew, M.**, *Worlding Tiohtià:ke/Montreal: Bridging Knowledges, Practices, and Beings // Mondes de Tiohtià:ke/Montréal: Mettre en relation les savoirs, les pratiques et les êtres.* (co-organizer), Concordia University, 30 March – 1 April 2023.

**Chew, M.** , “Counter-Archives” (Roundtable). *Worlding Tiohtià:ke/Montreal: Bridging Knowledges, Practices, and Beings/ Mondes de Tiohtià:ke/Montréal: Mettre en relation les savoirs, les pratiques et les êtres.* Concordia; Montreal, QC. 2023.

**Classen, C.** “Sensitive Ecology” (keynote), Uncommon Senses IV conference, Concordia University, 4 May 2023

**Desgagné, G.**, R. Lemay-Perreault, and M. Paquin « L’art comme « zone de contact » entre autochtones et allochtones : Une médiation commémorative et réconciliatoire? » *La commémoration au coeur des patrimoines québécois: colloque du 90<sup>e</sup> congrès annuel de l'ACFAS.* 11 et 12 mai 2023.

**French, M.** “Seeing Thousands / C’est en voir des milliers,” A Film Screening, Panel Discussion (featuring Serge Douomong Yotta [virtually], Franck Amani, Liberty Matthyse, and Johnny Tohme, moderated by the film’s director, Juan Gélas) and Cocktail Reception, hosted by the Concordia University Risk Research Working Group and Co-Sponsors, Concordia University, Montreal, Canada, August 1, 2022.

**French, M.** “Who Counts? HIV Surveillance in an Age of HIV Criminalization,” Sociology of Health Graduate Student Seminar, Department of Sociology, York University, Toronto, October 31, 2022.

**French, M.** with Pauline Hoebanx, Kalervo Sinervo, Hanine El Mir, and Owen Hellum (co-organizers). “GameBling Game Jam 2.0! Upping the Ante,” hosted virtually by the Technoculture, Art and Games (TAG) Research Centre in the Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, Canada, February 11 and 12, 2023.

**French, M.** with Amrita Gurung and Erin Lynch (co-organizers). “Seeing through hands touching through eyes: A group autoethnography of the online casino,” a panel discussion with Genevieve Collins, Pierre-Olivier Jourdenais, and Amrita Gurung, 2023 SAGSA Conference Sustainable Futures? Being With and Beyond ‘Crisis’, Concordia University, March 25, 2023.

**French, M.** “Who Counts? HIV Surveillance in an Age of HIV Criminalization,” presented at the Sociology of Health Graduate Student Seminar, Department of Sociology, York University, Toronto, Canada, October 31, 2022.

**French, M.** “Centering Lived and Living Experiences of HIV Surveillance: On Situational Theorizing in the Medio-Legal Borderland,” presented at the 2023 Annual Meeting of the Canadian Law and Society Association, York university, Toronto, Canada, May 28, 2023.

**French, M.** “Centering Lived and Living Experiences of HIV Surveillance: On Situational Theorizing in the Medio-Legal Borderland,” 2023 Annual Meeting of the Canadian Law and Society Association, York University, Toronto, May 28, 2023.

**Gendron-Blais, H.** “Réverbérations d'une crise: une enquête sonore sur le logement à Montréal,” a multidisciplinary event, Casa del Popolo, Montreal

**Gron, F.** Presentation at MIT Spatial Sound Lab invited by Ian Condry  
3D Sound Recording and Rendering: Ambisonics and Volumetric Audio for VR, the Metaverse, and Its New Economy. Wednesday, Nov. 2, 2022

**Gron, F.** TransCultural Exchange conference presentation on the panel  
Valuable Perspectives from Outside the Cultural Canon. Friday, Nov. 4, 2022

**Gron, F.** Guest lecture in the MIT course Principles and Practice of Assistive Technology invited by Kyle Keane: 3D audio in the assistive tech project IMAGE, and sonic boundary objects for blind ethnographies. Thursday, Nov. 3, 2022

**Gron, F.** Tuning into intersensorial collideroscopes: Atmospheres, ethics and neurodiversity Roundtable, Uncommon Senses IV, 3 May 2023

**Howes, D.** “Sensing Colour” (keynote). *Translating Colour*, The Chromotope Summer School, Florence, September 19-23, 2022

**Howes, D.** “‘The Fallen Angel’: A History of Nasalrity in Western Philosophy, Literature and Evolutionary Psychology”, Uncommon Senses IV Conference, Concordia University, 3-6 May 2023

**Howes, D.** “Sensing Law: On the evidence of the senses and the common sense of judges in the adjudication of Aboriginal land claims in Canada,” Uncommon Senses IV Conference, Concordia University, 3-6 May 2023

**Howes, D** Sensorial Investigations. The Senses: Present Issues, Past Perspectives, Congressi Stefano Franscini Workshop, Monte Verità, Swtzerland, 26 April 2023

**Howes, D** “Bringing the Senses to Academia, and the Academy to Its Senses,” Senses and Sensations Research Group, University of Bristol

**Howes, D** “How Archaeologists Have Come to Their Senses,” Department of Archaeology, Simon Fraser University

**Howes, D** “Le tournant sensible et la médiation culturelle” (via Zoom), Conseil International des Musées, Groupe d’intérêt spécial: médiation sensitive, Paris, 20 January 2023

**Howes, D** “Sensorium: Archaeology of a Conception” (via Zoom), *The Art and Science of Our Senses*, Sensorium: The Centre for Digital Art and Technology, York University, North York, 5 October 2022. <https://sensorium.ampd.yorku.ca/exhibitions/sensoria-2022/>

**Howes, D.**, “The Urban Sensorium and Street Art,” *Urban Practices, Sensory Experiences*, Annual Congress of the German Center for the History of Art (DFK), Paris, 27-28 June 2022

**Johnson, A.P.** (2023). The interaction of light, color, and print-size on reading speed in low vision. *Envision Conference West 2023*, San Antonio, Texas, March 30-April 1.

Kehayia, E., **Johnson, A.P.**, Giroux., L., Vingron, N., Khalili, R., Azevedo, N., Petsani, D., Petronikolou, S., Konstantinidis, E., Bamidis, P., Nadeau, S., Poldma, T., Higgins, J. & de Guise, E (2022) Un musée pour tous : Accessibilité Linguistique au Musée des beaux-arts de Montréal. XXVIIIème congrès de la Société Francophone Posture, Équilibre et Locomotion – SOFPEL, à Marseille. 3 september 2022

Petersen, B. J., Murphy, C., Clark, R., **Johnson, A. P.**, Li, K. Z. (2022). The Impact of Multisensory and Cognitive Load on Younger and Older Adults’ Cognitive-Motor Dual-Task Performance. Canadian Association on Gerontology, Regina, Saskatchewan, October 20.

Pietrangelo, S., Murphy, C., Hallot, S., Clark, R., Li, K., Renaud, J., & **Johnson, A.P.** (2022) The impact of a cognitive task and vision impairment on the postural control of older adults. ARVO Annual Meeting. Denver, Colorado, June 8-12.

**LeBel, J.**, M.-E. Ducharme. “Push and Pull in Every Bite: Interactive exploration of dynamic contrast in multi-sensory food-based experiences”, Uncommon Senses IV, 6 May 2023

**LeBel, J.** (Moderator). “Why (Not) Eat Beef?” Panel discussion with Ali Kenefick (INDI Program), Shealia Rao (Sociology & Anthropology), Anya Zilberstein (History), CISSC Food Studies Working Group Happening, 21 April 2023

Yang, J., L. Katsanis, **J. LeBel**. “Can You Resist Temptation? The Potential of One-Stop Online Purchasing. » *Best paper award* at the International Academy of Business and Public Administration Disciplines (IABPAD) Winter Conference, Orlando, Florida, 2 January 2023

**LeBel, J.** “Developing Ice Cream Concepts,” for Agropur x LCL Incubator, 5 December 2022

**LeBel, J.** « Comment la pandémie a modifié les comportements des consommateurs, » Journées Horticoles, 6 December 2022

**LeBel, J.** “Acceptability of insects as a sustainable alternative source of conventional animal protein,” conversation with Dr. Gaëlle Pantin-Sohier from Université d’Angers, Paris, CISSC Food Studies Working Group Happening, 4 November 2022.

**LeBel, J.** and T. Ventura. “Chocolate Soirée,” October 27, 2022. CISSC Food Studies Working Group Happening, 27 October 2022.

Chen, C., L. Katsanis, **J. LeBel.** “Does Watching Others Eat in Videos Make You Buy? Food Eating videos and Purchase Intentions.” International Academy of Business and Public Administration Disciplines (IABPAD) Conference, Las Vegas, Nevada, 23-26 October 2022.

**LeBel, J.** Les consommateurs come co-créateurs de l’avenir: Pistes et leviers pour concrétiser le changement. Presented at “Nourrir demain” colloque sur l’avenir de l’agroalimentaire au Québec, St Hyacinthe, 13-14 Sept 2022.

**Lynch, E.** (2023). On wellness and contagion: Spa atmospheres in pandemic culture. *Uncommon Senses IV*, Concordia University, Montreal. May 4, 2023.

**Lynch, E.** (2023). (Slow) dancing with the carnival city: Co-producing the festive atmospheres of Nuit Blanche. *Uncommon Senses IV*, Concordia University, Montreal. May 4, 2023.

**Potvin, J.** ‘Pierre Legrain’s ‘Black Deco’: Primitivism and the French Interior’. The 14th Asian Conference on Arts & Humanities (Tokyo, Japan), May 2023.

**Potvin, J.** Invited Lecture: ‘The Materials of Shame: Decoration, Masculinity and the Birth of Modern Interior Design’, McNeil Seminar Lecture Series, Wellesley College, Boston, Massachusetts, November 2022.

**Potvin, J.** ‘Design History Society Annual Publication Workshop for Postgraduate students and Early Career Researchers’ (Izmir, Turkey), September 2022.

**Potvin, J.** ‘Design and Diversity: (Re)locating Sexuality and Race in Art Deco’. Mst in Design History, Department of Continuing Education, University of Oxford (Oxford, UK), May 2022

**Potvin, J.**, ‘Design History Society Annual Publication Workshop for Postgraduate students and Early Career Researchers’ (Basel, Switzerland), September 2022.

**Preston, VK.** “Baroque Fake News,” Mellon School of Theatre and Performance Research, Harvard University, 8 June 8 2022 (online).

**Preston, VK.** “Sensory Baroques: Coloniality and Archival Affect,” Talking Sense seminar series, Centre for Sensory Studies, Concordia University, 17 March 17 2023.

**Preston, VK.** “Intangible Baroques in Natural History: Entangled Indigenous and Settler Knowledge in Early Archives,” Mahindra Humanities Center Renaissance Studies Seminar, Harvard University, 5 December 2022.

**Preston, VK.** “Dancing in the Kleptocene,” Decolonizing Dance History in Canada (SSHRC-funded Connections Symposium), Dance Studies Association, Simon Fraser University, 12 October 2022.

**Preston, VK.** “Attending to Women, 1100-1800: Performance” (plenary), Newberry Library, Chicago. 30 September 2022.

**Preston, VK.** “Cultural Histories of Dance and Performance,” Research Conversation (with Associate Dean Patrick Leroux), Fourth Space, Concordia University. 19 September 2022.

**Preston, VK.** “Archival Orientations” (keynote), Corporalité et sexualité queer au Canada et au Québec International Colloquium, University of Montreal, 2 June 2022.

**Preston, VK.** “Moving the Margins,” Decolonizing Dance History Workshop (co-presenter with Angélique Wilkie), ITI - Internationales Theaterinstitut / Zentrum Bundesrepublik Deutschland at Kunstraum Bethanien, Berlin (via zoom), 29 November 2022..

**Sicotte, G.** , “Food, Bodily Experience, and Identity: The Case of Poutine”, Uncommon Senses IV, Concordia University, May 4<sup>th</sup>, 2023.

**Sicotte, G.** « Nommer le pain », panel « Notre pain quotidien. Le patrimoine de l’industrie du pain depuis le XIX<sup>e</sup> siècle », Congrès *Le patrimoine industriel rechargé*, TICCHIH, Université du Québec à Montréal, 1<sup>er</sup> septembre 2022.

**Stolow, J.** “Thelma Moss, Aura Photographer.” *Simulations of the Unseen in the History of Art, Science, and the Occult* Conference. ETH Zürich, Switzerland, 11-13 May 2023

**Unger, M.P.** “Legal Envelopment and Colonial Governmentality in the Upper Skeena River, British Columbia. 1888.” Law and Society Association, Instituto Universitário de Lisboa. July 13, 2022.

**Unger, M.P.** "Atmospheres, Community, Discourse," Uncommon Senses IV, May 4, 2023

**Unger, M.P.** "Biopolitics of Atmospheres, Authenticity, and Extreme Metal," International Society for Metal Music Studies Conference, June 6, 2023.

**Unger, M.P.** LFV Resonance and Immersive Listening Residency, Matralab, Concordia University, May 23-27, 2023.

**Unger, M.P.** Transgressive Sounds and Atmospheres Workshop, Concordia University, February 3, 2023.

**Unger, M.P.** Capturing Spaces: Transgressive Sounds and Atmospheres Curation and Workshop, Concordia University, May 24, 2022.

#### 4.3.2 Students

Waterman, E. and **Bath, P.** (2022). *Reorienting Aurality through Bodily Listening: an artistic research approach to musicking*, Workshop 4: Soundscape and Sound Studies, Aural Diversity: Because everybody hears differently (led by Prof. John Drever, University of London, and Prof. Josh Reiss, University of London), September 16, 2022.

**Beaudin-Quintin, C.** “Situating the Sense of Presence: A Diffractive Approach to VR.” *Uncommon Senses IV*, Concordia University, 6 May 2023.

**Beaudin-Quintin, C.**, “What happens at the crossroad of Opera, Augmented Reality and volumetric capture? (with Clémentine Brochet and Pierre-Henri Barralis), *Speaking Volumes Symposium* (Online), 17 March 2023

**Beaudin-Quintin, C.** “OpeAR: Co-creating operas for augmented and virtual reality an experiment in research-creation” (with Pierre-Henri Barralis, Clémentine Brochet and Alithéa), *Performance and XR: Virtual Reality Conference*. AltSpaceVR, n.p., 13 November 2022

**Beaudin-Quintin, C.**, “The impact of XR on stories we tell and how we tell them” (roundtable). *Opera and XR: democratization, innovation, transformation*. Phi Centre, Montreal, 30 October 2022.

**Beaudin-Quintin, C.**, “Setting the Immersive Narrative in Space” Workshop (with Clémentine Brochet), *Opera and XR: democratization, innovation, transformation*. Phi Centre, Montreal, 30 October 2022

**D’Alcantara, R.** VI Seminário de PesquisAção do práticas estético-políticas na arte contemporânea, International Seminar organized by Coletivo 28 de Maio. Universidade Federal Fluminense, Rio de Janeiro, Brazil, 3 June 2022

**D’Alcantara, R.** Dissident art platforms: A Brazilian perspective. Roundtable with Daniel Dinato, Rodrigo D’Alcântara, and Gisele Lima, moderated by Diogo Rodrigues de Barros. SBC Gallery. October 21, 2022.

**D’Alcantara, R.** L’apport de l’histoire de l’art aux études postcoloniales et décoloniales : travaux en cours et prospective. DocInter Panel Discussion with Alice Jim, UQAM. Montréal, 27 January 2023

**D’Alcantara, R.** "TransWEB: Building dissident platforms through virtuality". Indigenous Futures Research Centre's Inaugural Symposium, Concordia University, Montreal, 28 January 2023.

**D’Alcantara, R.** "Assojabas and The Tupi Ritualistic Legacy: A Trans-Ancestral Approach". 28th edition of the Annual Graduate Interdisciplinary Conference: Religion Performed. Concordia University, 9 March 2023

**Farkash, C.** "A Sense of Rhythm: Rhythm as a Sensori-Historical Listening Practice." Reverb: Echo-locations of Sound and Space, Spoken Web Symposium 2023, University of Alberta, Edmonton, 2 May 2023

**Farkash, C.** "Blurred Rhythms: editing towards an acoustepathic approach to sound in Edmonton, Canada," Keep It Simple, Make It Fast International Conference, University of Porto, Portugal. 16 July 2022

**Ferguson, N.P.** "Digital Third Spaces and Virtual Nostalgia," LOSTAGAIN digital nostalgia conference, Milieux Institute, 2 February 2023

**Ferguson, N.P.** "Affordance, performance, and pluriversality: conceptual frameworks for the embodied dimensions of cultural life," Sustainable Futures Graduate Student Conference, Department of Sociology and Anthropology, Concordia, 25 March 2023.

**Goldbard, A.** *Imágenes táctiles pixeladas: artefactos de memoria comunal*, Memory Studies Association Latin America Conference, Universidad del Rosario, Bogota, Colombia, September 16, 2022

**Goldbard, A.** "Re-imaginar América Latina después de la pandemia: cultura y democracia", *Polivision*, Georgia Tech

**Goldbard, A.** Artist Talk: Universidad de las Americas Puebla UDLAP, Cholula, Puebla, Mexico (online)

**Goldbard, A.** Guest Artist: Portfolio, LCI Monterrey | Escuela Superior de Diseño, Monterrey, Mexico (online)

**Keenan, K.:** The Direction of Ease : a kinaesthetic choreography, Uncommon Senses IV, May 2023.

**Longman, M.C.** "'make yr own variaysyuns.' Evolving Shared Language in the Poetry and Activism of bill bissett" at the ACCUTE: Association of Canadian College and University Teachers of English conference. 13-15 May 2022.

**Longman, M.C.,** "Selections from *Living Things*" at Créatique, Concordia University, 13 April 2023.

**Longman, M.C.** Proposed and co-organised the panel “Not My Normal Self: Madness, Normality, and Textual Selves” (with Drew MacEwan of Toronto Metropolitan University) for ACCUTE: Association of Canadian College and University Teachers of English. May 27-30, 2023, York University, Toronto.

**Nikolic, L.** “An Astrological Genealogy of Artificial Intelligence: From Pseudo-Sciences of Divination to Algorithmic Sciences of Prediction.” Paper presentation at Simulations of the Unseen, ETH Zürich, Switzerland, 2023.

**Nikolic, L.** “The Stars in our Algorithms: Speculation and Divination from Astrology to Artificial Intelligence.” Society for Social Studies of Science (4S) and ESOCITE 2nd Annual Meeting, Universidad Iberoamericana-Puebla, Mexico, 2022.

**Soulikias, A.** “*Looking away from the computer screen: places of nostalgia or where the city still lives?*” 33rd Society for Animation Studies Conference, Teesside University, Middlesbrough, UK, 29 June, 2022.

**Soulikias, A.** “*Visualizing the city in handmade film animation: Cycles of bodily sensing and perceiving,*” Ars Electronica, 10th Expanded Animation Symposium: Synaesthetic Syntax, Linz, Austria, 11 September 2022

**Soulikias, A.** “*Animating the handmade: places of nostalgia or where the city still lives?*” Uncommon Senses IV: Sensory Ecologies, Economies, and Aesthetics, Concordia University, Montreal, 4 May 2023.

**Vargas, M.,** “She, the industrial”: Film dance creation as a methodology to explore and share sensory memories encapsulated in movement, Uncommon Senses IV, May 2023

## **4.3 Multimedia installations and exhibitions**

### **4.3.1 Faculty and Fellows**

Not applicable this past year.

### **4.3.2 Students**

#### **Artist books and catalogues**

**Goldbard, A.** *Rebellion in an Other Mexico: The Last Judgment/Rebelión en el otro México: El Juicio Final* artist book, p. 580, Gallery 400 at UIC/Universidad Iberoamericana, Chicago-Mexico City.

**Goldbard, A.** and Irasema, Circe. *...Este fino borde de alambre de púas* artisa book. LaNao, Mexico City, 2022

**Goldbard, A.** and Hernández, Ingrid. *Domestic Geographies*. Enigma Creative & Relaciones Inesperadas, Tijuana, 2022

### **Exhibitions**

**Goldbard, A.** "Kurhirani no ambakiti (burning the devil): since that's the only way they listen to us" solo show, Institut culturel du Mexique Montréal / Espacio México as part of Art Souterrain Festival 2023, March 31-April 24, 2023

**Goldbard, A.** *Scenographies of site-writing and critical spatial practices across the Americas* group show. 4th Space, Concordia University, Montreal, 2022

**Goldbard, A.** *...Este fino borde de alambre de púas* group show, LaNao, Mexico City  
*Bearing Witness* screening, UnionDocs, Brooklyn, NY



## **5 ACTIVITIES**

### **5.1 Lectures, Symposia and Conferences**

The Centre hosted the SENSATION Virtual Lecture series during the Fall term of 2022-2023. It featured four talks:

***Sensitivity Training*, Erica Fretwell, November 4, 2022**

***Learning to Smell – a pragmatist view on perception*, Geneviève Teil, November 18, 2022**

***Crippling Storytelling: Disability, Accessibility, and the Senses*, Kathleen Sitter, November 24, 2022**

***Feeling Alive with the Far Right: Fight Club Culture and Fascist Vitalism, Christopher E. Forth, December 2, 2022***

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

From May 3-6, the Centre hosted Uncommon Senses IV: Sensory Ecologies, Economies, and Aesthetics. There were 260 registered participants. The majority of the participants were able to attend in person. This was a welcome development: Uncommon Senses III, which took place in May 2021, had to be held exclusively on-line due to the pandemic.

There were four plenary addresses, by Kathleen Sitter, Constance Classen, Charles Spence and Hsuan Hsu.

Individual papers were grouped in sessions (three papers per session) and there were over 80 such sessions, as well as panels, workshops and roundtables, an opening reception on the Wednesday evening billed as "An Insipid Banquet" and a gala reception on the Friday called "A Feast for the Senses, Explosion of Flavours." The majority of the sessions were recorded and the recordings have been posted on the Centre's You Tube channel. This archive, which is very rich and very stimulating, is directly accessible for everyone who registered for the conference. All others must request permission to be granted access

## **5.2 Seminars**

The Talking Sense seminar ran throughout the year, beginning with a talk by Catherine Hamel on June 16 and culminating with a presentation by VK Preston on March 17.

***An Inverse Archaeology on the Turbulence of Silence: mapping the territory of a rumble, Catherine Hamel, June 16, 2022***

***Islamic Sensory History: Notes on an Emerging Field, Christian Lange, September 26, 2022***

***(Dis)placing Affect: Cold War Narratives in Ethnographic Collections at the Smithsonian Natural History Museum, Sowparnika Balaswaminathan, February 10, 2023***

***Sensory Baroques: Coloniality and Archival Affect, VK Preston, March 17, 2023***

Others Centre sponsored or co-sponsored events included:

***Toward a Sensory Ethnography of the Forest (part of Orée des bois, presented by MEDIANE), David Howes, Nuria Alvarez Coll, Roseline Lambert, and Edith-Anne Pageot, June 19 and 22, 2022***

*Air, River, Sea Soil; a history of an exploited land* (AIM Lab), Artist Round Table, October 21, 2022

*Chocolate Soiree: an interactive chocolate tasting and discussion*, Concordia Food Studies Working Group, October 27, 2022

*Sensory Studies Book Launch*, David Howes, Erin Lynch, and William J. Buxton, December 12, 2022

*Transgressive Sounds and Atmospheres: Artist Talk and Workshop*, Chantale Laplante, Hubert Gendron-Blais, and Rémy Bélanger de Beauport, February 3, 2023

*An Ethnography of Nuit Blanche*, Erin Lynch, February 25, 2023

*Why (Not) Eat Beef*, Concordia Food Studies Working Group, April 21, 2023

*Driving in Palestine Book Launch*, Rehab Nazzal, April 20, 2023



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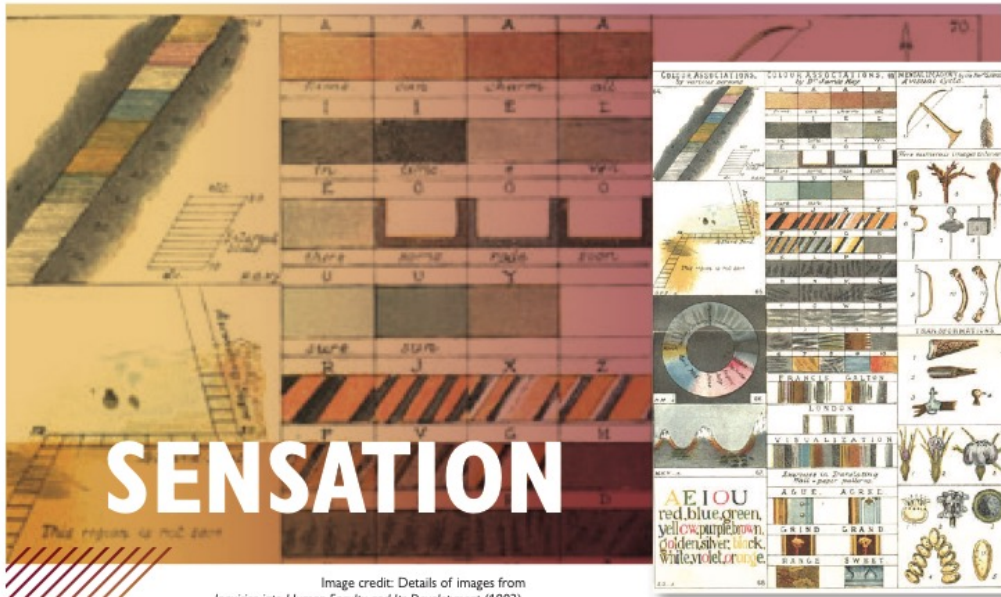


Image credit: Details of images from *Inquiries into Human Faculty and Its Development* (1883), by Sir Francis Galton

According to the conventional wisdom, sensation occupies the lowest rung of the perceptual apparatus, next comes perception, and the crown goes to cognition. This virtual lecture series aims to upset this pyramid by arguing that far more goes on at the level of sensation than is commonly thought. It takes its cue from the English philosopher, scientist, poet and playwright Margaret Cavendish (1623-1673), who wrote: “[The] Eye is as knowing as the Ear, and the Ear as knowing as the Nose, and the Nose as knowing as the Tongue ... the Heads Braines cannot ingross all knowledge to themselves.”

The four presenters will explore, inter alia, the cultural legacy of the science of psychophysics (Erica Fretwell) and the techniques of the Sensory Evaluation Research Laboratory (Geneviève Teil); the links between fighting and sensations of “aliveness” in far-right discourses (Christopher Forth) and what the creation of the Multisensory Storytelling Research Studio spells for the future of research with neurodivergent people (Kathleen Sitter).

All lectures and ensuing discussions will take place live on Zoom at the designated hour and last approximately 100 minutes. The December 2nd lecture by Christopher Forth will also be presented in-person, in Room H-1120 of the Hall Building. Please click on the titles for an individual registration link for each lecture. If you have any questions, please contact us at [senses@concordia.ca](mailto:senses@concordia.ca)

This virtual lecture series is curated by David Howes. It is sponsored by the Centre for Sensory Studies in collaboration with the Centre for Interdisciplinary Studies in Society and Culture (CISSC).

CISSC Virtual Happening  
[concordia.ca/cissc](http://concordia.ca/cissc)  
[centreforsensorystudies.org/](http://centreforsensorystudies.org/)

**Friday, 4 November 2022**  
**11 a.m. – 12:40 p.m. EST (via Zoom)**  
Erica Fretwell, Department of English,  
State University of New York - Albany  
**“Sensitivity Training”**

**Friday November 18 2022**  
**11 a.m. – 12:40 p.m. EST (via Zoom)**  
Geneviève Teil, INRAE - Agroparistech -  
Université Paris-Saclay  
**“Learning to smell – a pragmatist view  
on perception”**

**Thursday 24 November 2022**  
**1 – 2:40 p.m. EST (via Zoom)**  
Kathleen Sitter, Canada Research Chair  
in Multisensory Research and Knowledge  
Translation, Faculty of Social Work, University  
of Calgary  
**“I believe I have the ability to create a  
story about myself”: Crip theory, disability,  
and the senses”**

**Friday 2 December 2022**  
**11 a.m. – 12:40 p.m. EST (in person and  
via Zoom)**  
Christopher E. Forth, Department of History,  
University of Kansas  
**“Feeling Alive with the Far Right: Fight Club  
Culture and Fascist Vitalism”**

CISSC HAPPENING



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## CENTRE FOR SENSORY STUDIES

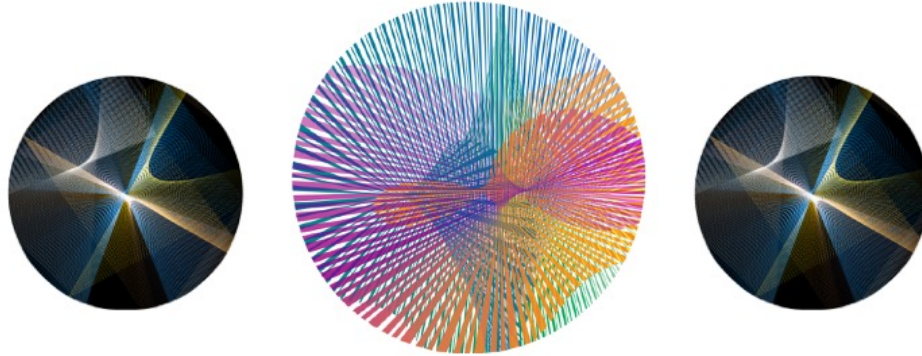


Image credit: From the Colliderscope series by Erik Adigard, M-A-D

# UNCOMMON SENSES IV: SENSORY ECOLOGIES, ECONOMIES & AESTHETICS

## KEYNOTES

### “Multisensory Storytelling, Disability, and Research Ethics”

*Kathleen Sitter (Social Work, University of Calgary)*

How might we address the inaccessibility of research designs that privilege certain ways of knowing and communicating? This paper explores the ways in which sensory methods can mitigate ableism in research designs. Following a description of crip theory, I will consider how connection, time and community can inform the axiological engagement of sensory modalities in understanding different ways of experiencing the world through first-person accounts. As an exemplar, I will focus on the creation of Multisensory Research Studio, a space where researchers explore different sensory methods with and alongside the disability community and the ways in which disability and access inform the design, location, equipment, and community structure.

17h00-18h30, Wednesday, 3 May 2023,  
Ground Floor, EV Building, room EV-1.605  
(and on-line)

Keynote lectures are free and open to the public as well as conference participants, but space is limited. For all other sessions, interested persons must register on-line.

Conference website: <http://www.sensorystudies.org/events-of-note/>  
For more information please contact [senses@concordia.ca](mailto:senses@concordia.ca)

### “Sensitive Ecology”

*Constance Classen  
(Centre for Sensory Studies, Concordia University)*

This talk will explore how bringing concepts of sensibility into representations of nature and strategies of sustainability can help overcome ideologies which maintain a misguided and harmful human/nature divide. A range of examples conveying conventional views of the ‘natural’ world and its non-human inhabitants as ‘things’ to be managed and commodified will be presented and analysed. These examples will then be contrasted with initiatives which bridge the conceptual divide between the ‘human’ and ‘natural’ worlds and move from mechanistic paradigms of ecological systems to sensate models portraying the relationships among living beings and the environment as animated by networks of sensibilities. This investigation will draw on insights from sensory studies to consider how the notion of a sensitive ecology can be productively applied in the social sciences and humanities as well as in the field of environmental studies.

14h00-15h30, Thursday, 4 May 2023, 9th Floor,  
Molson Building, room MB 9A-B (and on-line)



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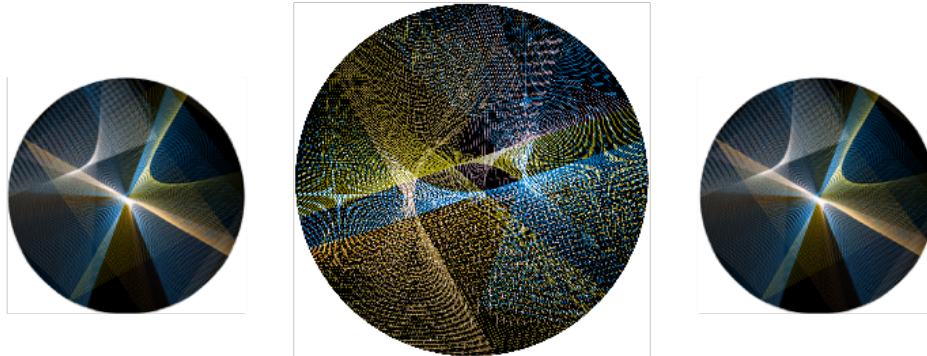


Image credit: From the Colliderscope series by Erik Adigard, M-A-D

# UNCOMMON SENSES IV: SENSORY ECOLOGIES, ECONOMIES & AESTHETICS

## KEYNOTES

### “Who’s In Control of Your Sensorium?”

*Charles Spence*  
(Experimental Psychology, University of Oxford)

A large body of robust scientific evidence now demonstrates just how profoundly the multisensory atmospheres of the places in which we live, work, sleep, and play can influence our social, cognitive, and emotional well-being, often without our being aware of the hows or wherefores. At the same time, however, marketers have long been deliberately modifying the multisensory atmosphere to bias our behaviour – making us linger for longer, buy more, not to mention consume more, more rapidly (think ‘sensory marketing’ and the ‘experience economy’). But just how worried should we be by the commercialization of the multisensory sensorium? And what can be done to take back control of our environments, one sense at a time? Think here only of the recent rise of sensory wellness solutions, biophilic design, and “sensehacking.”

18h00-19h30, Friday, 5 May 2023, 9th Floor,  
Molson Building, room MB 9A-B (and on-line)

Keynote lectures are free and open to the public as well as conference participants, but space is limited. For all other sessions, interested persons must register on-line.

Conference website: <http://www.sensorystudies.org/events-of-note/>  
For more information please contact [senses@concordia.ca](mailto:senses@concordia.ca)

### “Smellscape, Distributed Memory and Social Justice”

*Hsuan Hsu*  
(English, University of California at Davis)

This paper revisits J. Douglas Porteous’s influential concept of “smellscape” (which frames smell as an immersive and emotive quality of place) in light of recent interdisciplinary scholarship on the political, social, and affective valences of olfaction. Following theorizations of the “distributed mind,” it will consider how smellscape functions as a contested medium of distributed memory and distributed affect, where deodorized atmospheres and commodified scents obscure (or caricature) the place-based olfactory associations of racialized and colonized people. This paper will focus on *In Sensorium: Notes for My People* (2022), a memoir by the queer, Muslim, diasporic perfumer and writer TANAIŠ that explores the personal, political, and postcolonial intimacies of olfactory “notes” while detailing a perfuming practice that upholds critical, scent-based memories within and against colonial smellscape.

14h00-15h30, Saturday, 6 May 2023, 9th Floor,  
Molson Building, Room MB 9A-B (and on-line)



CENTRE FOR SENSORY STUDIES

SENSATION LECTURE SERIES

Sensitivity Training

Erica Fretwell

Friday, 04 November 2022  
11:00-12:40 EST, [Webinar Registration Link](#)

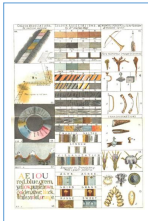


Image credit: Details of images from *Inquiries into Human Faculty and Its Development* (1863), by Sir Francis Galton

This talk takes the primary classroom as a point of entry into the history of the haptic. There, a Progressive-era program called "sensitivity training" first flourished. Originating in nineteenth-century psychophysics, sensitivity training – the refining of the perceptual faculty – was popularized as a pedagogical method by Maria Montessori, who located touch at the core of her program for early childhood education: children trace letters on textured sandpaper, acquiring a "feel" for the sound and shape before all else. By revisiting Montessori's cultural aims, as well as situating her program along a scientific history of touch originating in philosophical and philanthropic discussions of blindness, this talk suggests that the judgments typically taught in the college classroom inhabit a continuum of "sensitivity training" that begins in the general primary classroom, where touch discrimination and language are entangled in and as – to borrow from Henry James – a "grasping imagination."

Erica Fretwell is associate professor of English at the University at Albany, SUNY. Her research and teaching interests include nineteenth- and twentieth-century U.S. literature, the history of science and medicine, disability studies, and affect theory. She is the author of *Sensory Experiments: Psychophysics, Race, and the Aesthetics of Feeling* (Duke 2020), and she is co-editing a special issue of *American Literature* with Hsuan Hsu on "Senses without Subjects." Her essays have appeared in the journals *J19* and *American Literary History*, and in the volumes *Timelines of American Literature*, *The New Walt Whitman Studies*, *The Cambridge Companion to Literature and Food*, and *The Cambridge Companion to American Literature and the Body*.

<http://centreforsensorystudies.org/>

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CENTRE FOR SENSORY STUDIES

SENSATION LECTURE SERIES

Learning to Smell – a pragmatist view on perception

Geneviève Teil

Friday, 18 November 2022  
11:00-12:40 EST, [Webinar Registration Link](#)

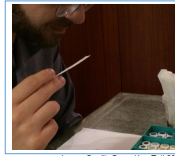


Image Credit: Geneviève Teil 2022

As figured in the title, this conference will focus on learning to smell. Yet, how is it possible to learn to smell? We all can smell. There is no need to learn it. Furthermore, if perception results from experiential "faith", as Merleau-Ponty puts it, it's not something you perform and can learn.

By contrast, the traditional representational theory of perception interprets it as the processing of the sensory information that binds a subject to its environment. From this particular point of view, the process of smelling can be altered and changed by manipulating the influences that affect it. This is the purpose of blind tests namely. Still, here too, smell cannot be learnt.

In Anthropology, smell is the support of cultural significations and values. It is structured by language and cultural classifications, which are embodied, but not learnt. Nonetheless, perfumers, olfactory experts, and wine amateurs attend small classes to learn to smell.

To try to understand what smell learning consists of, and what is at stake while learning to smell, I will rest upon field studies in smelling classes and panels. The detailed study and comparison of these two smelling devices suggest an interpretation of learning to perceive where learning is a process of destabilization and restabilization of a modality of experience we call 'perception'.

Geneviève Teil is a sociologist at INRAE-AgroParisTech-Paris Saclay University. She is interested in the place of objects within societies, and more precisely in their different modes of existence within collectives. She started by studying food product quality marks, wine taste and tasting namely, – and progressively enlarged this focus to environmental qualities, other products (cheese), and beings (microbes).

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CENTRE FOR SENSORY STUDIES

SENSATION LECTURE SERIES

Crippling Storytelling: Disability, Accessibility, and the Senses

Kathleen Sitter

Thursday, 24 November 2022  
1:00-2:40 PM EST, [Webinar Registration Link](#)



Image: Drawing of Kathleen Sitter by Mihaela Slabă

For many people, research designs – including participatory and arts-based research – are inaccessible. How can we address the inaccessibility of research that privileges certain ways of knowing and communicating? How might we prioritize different sensory methods while creating designs that mitigate ableism? The creation of the Multisensory Research Studio is a space where researchers explore different sensory methods with and alongside the disability community. This lecture will describe the background of the Multisensory Research Studio and the ways in which disability and access inform the design, location, equipment, and community structure. What follows is an example of how crip theories of connection, time, and community inform the engagement of sensory modalities in understanding different ways of knowing and experiencing the world through first-person accounts

Kathleen Sitter is the Canada Research Chair in Multisensory Storytelling in Research and Knowledge Translation and an associate professor in Social Work at the University of Calgary. She leads the [Multisensory Studio](#) lab, and her work focuses on creating accessible multisensory research designs in collaboration with the disability community. She has published in national and international journals, and her research includes over 200 arts-based works such as 4D installations, short documentary films, theatre, cartoons, and photography, with over 100 invited and juried screenings/referred exhibitions.

<http://centreforsensorystudies.org/>

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CENTRE FOR SENSORY STUDIES

SENSATION LECTURE SERIES

Feeling Alive with the Far Right: Fight Club Culture and Fascist Vitalism

Christopher E. Forth

Friday, 02 December 2022  
11:00-12:40 EST, [Webinar Registration Link](#)  
Virtual and In-person (Room H-1120, Hall Building)



Image Credit: Mohamed Gedeirab Risk (@gsdsk)

In 2019 *The New Yorker* ran a short piece entitled "The Men Who Still Love 'Fight Club'" referencing the enduring legacy of the 1996 novel by Chuck Palahniuk and its 1999 film adaptation by David Fincher. Focused primarily on American society, the article fails to mention *Fight Club's* appeal to many in Europe and elsewhere who have also been attracted by its aggressive masculinism and critique of consumer lifestyles. As a first step into a strange and sometimes disturbing world – what I refer to as "Planet Fight Club" – this presentation explores how Palahniuk's narrative features in far-right political culture in Europe and America today. Using selective examples from France, Germany, Austria, Italy, and the United States, particularly from representatives of the pan-European youth movement Generation Identity, it proposes that 'fight club culture' articulates enduring historical tensions between masculinity and modernity while inspiring practical methods of preserving – sometimes violently – the supposed integrity of white European culture. As opposed to what is often described as a slumbering society of devitalized white males, fight club culture promises a sensory and experiential regeneration of European manhood, a new vitalism in a modern world often described as 'dead'.

Christopher E. Forth is the Dean's Professor of History at the University of Kansas (USA). His interdisciplinary research concerns the cultural history of gender, sexuality, the body, and the senses (with an emphasis on modern France, Britain and America) as well as European intellectual and cultural history. The author or editor of twelve books, including *Zarathustra in Paris: The Nietzsche Vogue in France, 1891-1918* (2001), *The Dreyfus Affair and the Crisis of French Manhood (2004)* and *Masculinity in the Modern West* (2008). Forth's most recent book is *Fat: A Cultural History of the Stuff of Life* (2019). He is currently working on two book projects tentatively entitled *Life is Elsewhere: Feeling Alive in the Modern World and Planet Fight Club: Masculinity, Modernity, and the Global Far Right*.

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co-sponsored by the Centre for Interdisciplinary Studies in Society and Culture (CISSC)



## CENTRE FOR SENSORY STUDIES

### TALKING SENSE LECTURE SERIES



Image credit: *Material Mapping*  
Catherine Hamel

### An Inverse Archaeology on the Turbulence of Silence: mapping the territory of a rumble

Catherine Hamel

Thursday, 16 June 2022  
11:00 – 13:00  
Room H-1120, Hall Building

The low rumble that emanates from the infrastructure of the modern environment, and eludes city policies and procedures, is not a noise as such. Yet its very silence, or infra-audibility, can be used to survey territories. The relationship between the visual world created by such methods and the actualities of the lived world can be potentially reorganized through the role of creative explorations in an archeology of perception. Why archeology? Archeology because excavated partial discoveries are curated to allow the viewer to extrapolate a realm. Reversed, this reverberation out of the ground creates social relations not as a thing to be looked for in carrying out the research, rather it is what is used to do the looking. In this lecture (which has a strong interactive component), a set of tools are presented as facilitators to investigate the built environment in order to engage it in less prescribed and predictable ways. It is a commitment to exploring society from within experience and values rather than objectifying it from the standpoint of the ruling relations. Hot, bothered and the wrong kind of dirty, such is the training of mapping the territory of a rumble.

Catherine Hamel is Associate Dean, Academic at the School of Architecture, Planning & Landscape at the University of Calgary, Canada. Her interests lie in the repercussions of objects made in their ability to activate space and its inhabitants towards a more just society. Born in Beirut, Lebanon, themes investigated include identity and estrangement in the context of post-war reconstruction and exile, memory in the scarred body and the voicing of political experiences in public space. What agitates her is not the sides people take, but the lines they draw in order to be able to take them.

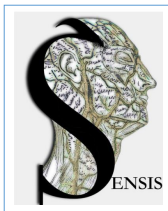
This is a hybrid event. We encourage in-person attendance because it is part workshop. However, you can participate online via zoom by registering here: [bit.ly/3HhXHW](http://bit.ly/3HhXHW)

<http://centreforsensorystudies.org/>



## CENTRE FOR SENSORY STUDIES

### TALKING SENSE LECTURE SERIES



### Islamic Sensory History: Notes on an Emerging Field

Christian Lange

26 September 2022  
11:30 AM-12:50 PM; [Registration Link](#)  
Virtual and In-Person (H-1120, Hall Building)

The sensory turn in many areas of the humanities has so far failed to make a decisive impression on the study of Muslim cultures in historical perspective. However, in the last couple of years there has been a rise in interest in historical manifestations of the Muslim sensorium, as is demonstrated by a series of symposia devoted to the topic on both sides of the Atlantic, several large-scale research projects, as well as multiple ongoing publication projects, including a 2022 *Special Issue of The Senses & Society* and a multi-author *Reader in Islamic Sensory History* (forthcoming in Brill's *Handbook of Oriental Studies* series, ed. Adam Bursi and Christian Lange). In this talk, I aim to summarize these recent developments, provide insights from a number of case studies, describe the challenges involved, and formulate some ambitions for the future study of Islamic sensory history.

Christian Lange (PhD Harvard, 2006) is Professor of Arabic and Islamic Studies at the University of Utrecht and a fellow of the Royal Netherlands Academy of Art and Sciences. His research focuses on premodern Islamic intellectual and cultural history, particularly in the areas of Islamic eschatology, Islamic law and legal theory, Islamic mysticism, and the Muslim sensorium. Since joining Utrecht University in 2011, he has been the principal investigator of the ERC Starting Grant project "The here and the hereafter in Islamic traditions" (HHIT, 2011-2015), as well as of the ERC Consolidator Grant project "The senses of Islam" (SENSIS, 2017-2022).

<http://centreforsensorystudies.org/>



## CENTRE FOR SENSORY STUDIES

### Toward a Sensory Ethnography of the Forest



Image credit: Roseline Lambert,  
*The view from the tree*  
Tuusula, Finland

As part of *Orée des bois*, David Howes, and his guests reflect on what a sensory ethnography of the forest might entail.

For the intervention on 19 June, the audience is invited to join in a series of mini-sense experiments with forest materials: An installation piece by Nuria Alvarez Coll involves participants handling finished and unfinished (or "natural") pieces of wood while blindfolded and then discussing their impressions and arranging the wood samples on a scale once the blindfolds come off. The poet-anthropologist Roseline Lambert will present a poetic ethnography of the Finnish sauna, centring on the question: How does one bathe in a tree?

The event on 22 June will involve a conversation between Howes and Edith-Anne Pageot. Their discussion will revolve around the philosophy of the forest and art practice of Domingo Cisneros, an Elder of the Indigenous art scene. Cisneros is the creator of such works as *Laurentian Bestiary*, author of *La guerre des fleurs*, and a leading exponent of boreal gastronomy.

### Interventions

Sunday 19 June 2022  
14:00-15:30  
David Howes,  
Nuria Alvarez Coll, and  
Roseline Lambert  
(in French)

### Discussion

Wednesday 22 June 2022  
14:00-15:30  
David Howes and  
Edith-Anne Pageot  
(in French and English)

The installation *Orée des bois*, activities with guests and a mobile climate station, is presented by the Canada Research Chair in Arts, Ecotechnologies of Practice and Climate Change (MÉDIANE).

**Location:** Outdoors at the Cœur des sciences, UQAM  
175 President-Kennedy Avenue (Metro Place-des-Arts)  
Tio'ta:ke/Moonying/Montreal

[Event Page](#)

Admission is free.

[mediane.uqam.ca/](http://mediane.uqam.ca/)  
[centreforsensorystudies.org/](http://centreforsensorystudies.org/)

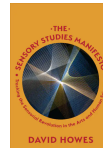


Canada Research Chair in  
arts + ecotechnologies of practice  
+ climate change

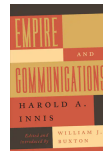


## CENTRE FOR SENSORY STUDIES

The Centre for Sensory Studies in association with the Department of Sociology and Anthropology invites you to the launch of three recently published books by:



David Howes  
*The Sensory Studies Manifesto:  
Tracking the Sensorial Revolution  
in the Arts and Human Sciences*



Harold A. Innis  
*Empire and Communications,*  
edited with an introduction  
by William J. Buxton



Erin Lynch  
*Locative Tourism Applications:  
A Sensory Ethnography  
of the Augmented City*

Monday, 12 December 2022  
4:00-5:30 PM EST

Room H-1120, 11<sup>th</sup> Floor, Hall Building, Concordia University  
1455 de Maisonneuve Boulevard West, Montreal

Refreshments will be served, kindness of The Hive.  
The event will also be live on Zoom.

Please use this link: <https://concordia-ca.zoom.us/j/82054832233>

There will be copies of the books on hand for you to buy. If you cannot make it to the party in person, you are welcome to order the Howes and Buxton books online at a 25% discount by going on the University of Toronto Press website to order and entering the code **HOWES25** or **INNIS25** in the 'coupon' box before you check out.

<http://centreforsensorystudies.org/>



CENTRE FOR SENSORY STUDIES



TALKING SENSE SEMINAR

(Dis)placing Affect: Cold War Narratives in Ethnographic Collections at the Smithsonian Natural History Museum

Sowparnika Balaswaminathan  
Friday, 10 February 2023  
12:00-14:00  
Zoom Registration Link: [bit.ly/3CJ2ege](http://bit.ly/3CJ2ege)

Ethnographic collections at natural history museums are assemblages of awkward objects (Lehrer & Sendyka 2019). Embodying a combination of the scientific intention of their collectors, the imperialistic context of their translocation, and the colonial racism underlying the concept of cultural exhibiting, these objects tend to be narrativized with brevity even when the curatorial intent is to contextualize and problematize their heterotopic reality. Even more obfuscated are the affective components of these collections, which are elided partly because of the difficulties of locating the intimate in these objects beyond by classification, but also because of the extant curatorial emphasis on wonder and curiosity. In this talk, I juxtapose the intimate and the political in a particular ethnographic collection at the Smithsonian Institution National Museum of Natural History (NMNH), and ask what narratives are made possible when ethnography is unanchored from its "culture area" setting, and if an emphasis on exploring the affective relations between cultural objects and their communities could open up anticolonial possibilities.

When the nation state of Tibet was invaded and occupied by the People's Republic of China in 1950, the millions of refugees who found asylum in India had to find creative and grim ways to survive. In this, they were assisted by the New Delhi Charity Godown Society, a women-led philanthropic organization in India, that provided monetary assistance and infrastructural aid to Tibetan refugees by brokering the transfer of their heritage and religious possessions to museums and collectors. The NMNH was one of the institutions that acquired a collection, which is labeled in its catalogues as representing "Tibetan culture and religion". However, in this paper I argue that the objects of this collection, when read with their associated archival materials, are also representative of the invasion and occupation of Tibet, a political act wrought with violence, and the distress of a fleeing people, an affective context mediating between the refugees and the world (Cofar 2016:8). Through an exploration of the correspondences between well-meaning members of the Godown Society, academically curious curators of the Smithsonian, and the consequent documentations in the National Anthropological Archives, I illustrate how an analysis of the affective components of such negotiations reveal the underlying political valences and relations emblematic of the Cold War era neoliberalism. Lastly, I contend that such close readings of archives could provide an anticolonial alternative to curation, which in turn could enable decolonial processes of recognition and reparation.

Sowparnika Balaswaminathan is an Assistant Professor in Religions and Cultures at Concordia University, Montreal. She received a PhD in anthropology from the University of California, San Diego, and was a Peter Buck postdoctoral Fellow at the Smithsonian National Museum of Natural History, Washington DC. Her work examines the politics of heritage, the ethics and aesthetics of artisanal labor, and religious art traditions in India.

<http://centreforsensorystudies.org>



CENTRE FOR SENSORY STUDIES

TALKING SENSE SEMINAR



SENSORY BAROQUES: COLONIALITY AND ARCHIVAL AFFECT

VK Preston  
Friday, 17 March 2023  
12:00-14:00  
Registration Link: <http://bit.ly/31YV3v5>

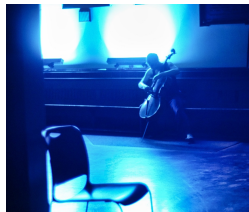
Manuscripts describing early decades of colonization in Turtle Island (North America) invoke affects and the senses alongside taxonomies of the human, more-than-human, and nonhuman. This talk investigates translocations of gender and ontological categories, often in defamiliarizing declensions, through the sensorium and traces of their scripts of orientation. By investigating early Indigenous and French materials in ink and paper records, drawings, and treatises, this work turns to questions of classification, complication, being, and ornament in long histories of depicting the more-than-human, performative, and monstrous in kinesthetic, colonial documents.

VK Preston is an Assistant Professor in the department of History at Concordia University. As a cultural historian of the Early Modern period, VK's research examines performance archives that reveal charged circulations of both written and unwritten practices. In dance studies and in research creation, VK works alongside artists as a practice of critical research ethics and methodology, investigating histories of the senses and embodiment through experiential, narrative approaches. VK's approaches engage with histories of the Atlantic world, and of Turtle Island, addressing genealogies of racial capitalism, decolonization, non-binary gender, historical memory, and translation. VK is a member of the Centre for Oral History (COHDS), the Centre for Interdisciplinary Society and Culture (CISSC), Feminist Media Studio, and Le Parc (Milieux) as well as being a fellow of the Simone de Beauvoir Institute (Concordia University) and the Mark S. Bonham Centre for Sexual Diversity Studies (University of Toronto).

<http://centreforsensorystudies.org>



CENTRE FOR SENSORY STUDIES



TRANSGRESSIVE SOUNDS AND ATMOSPHERES  
Artist Talk and Workshop

Friday, 3 February 2023  
10:00 AM – 3:00 PM EST  
Milieux Institute Resource Centre, EV 11.705 & Virtual  
Concordia University, Montreal  
Zoom Link: [bit.ly/3XGTKIQ](http://bit.ly/3XGTKIQ)

On February 3rd, the research-creation working group "Transgressive Sounds and Atmospheres" hosts a one-day workshop to explore ambiances, atmospheres and the transgressive nature of sounds. The workshop aims at investigating sound's and music's non-conventional features, which limits them to only sonic events by dwelling on how everyday life, politics, and political actions impact our sonic environment, how urban policies change the sounds of a place, how we listen and what is the connection between sound and other senses.

The event consists of three artist talks by Chantale Laplante, Hubert Gendron-Blais and Rémy Bélanger de Beauport where each artist elaborates on how they engage with sound and music based on their experimental public performances held at Centre St. Jax on May 24th, 2022. The artist talks will take place in the morning followed by a discussion in the afternoon.

<http://centreforsensorystudies.org/>

Celebrate Halloween & Join us for a delicious Chocolate Soirée

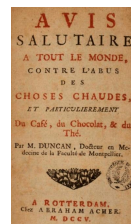
Thursday, October 27 \*\*\* 6:30PM – 8:00PM \*\*\* MB 9<sup>th</sup> floor, Room EG

What happens when you take a popular food like chocolate and interrogate it from different perspectives? The Concordia Food Studies Working Group invites you to find out during this chocolate soirée.

Theresa Ventura (History) will explore chocolate production and consumption in the context of Euro-American plantation empires and Jordan LeBel (Marketing) will explain the manufacturing process from bean to bar.

The event will include an interactive tasting and discussion of artisanal chocolates from Quebec.

Attendance is free but places are limited, RSVP before Oct 25 at [foodstudies@concordia.ca](mailto:foodstudies@concordia.ca)



Door prize sponsored by <https://www.etatdechoc.com>



FACULTY OF ARTS AND SCIENCE FACULTY OF FINE ARTS  
Centre for Interdisciplinary Studies in Society and Culture



## 6 RESEARCH ORIENTATIONS

### 6.1 Axes & Clusters

As contemplated in the Centre's initial proposal for university recognition and explained on the Centre website (in addition to being visualized in the CSS Organigram of Research Concentrations - see below), there are four main axes to our research.

- **AXIS 1: CULTURE AND THE SENSES.**

The study of the social life of the senses in history and across cultures and geographies.

– Classen, Howes, LeBel, LaFrance, Stolow, Kaell, French, Cambre, Unger, Potvin, Dokumaci, Cucuzzella, Chew, Abu Hatoum, Sicotte, Sotelo

- **AXIS 2: MULTISENSORY AESTHETICS.**

The study of aesthetics in history and across cultures; the creation of intermedia/multisensory artworks and environments.

– Salter, Classen, Cambre, Unger, Potvin, Dokumaci, Chew, Abu Hatoum, Sicotte, Sotelo

- **AXIS 3: SENSORY DESIGN AND MARKETING.**

The study of the sensory turn in the design of objects and spaces and the 'race to embrace the senses' in contemporary marketing practice.

– Grohmann, Le Bel, Howes, Classen, Johnson, French, Salter, Potvin, 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.

– Johnson, Salter, Howes, Stolow, French, Dokumaci, Chew

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

**Cluster A: Sensori-Legal Studies**

– Howes, Lafrance, Classen, French, Unger, Abu Hatoum

**Cluster B: Emplacement**

– Howes, Unger, Cucuzzella, Abu Hatoum, Chew

**Cluster C: Disability and the Senses**

– Johnson, Classen, Grohmann, Lafrance, Howes, Dokumaci

**Cluster D: Gender and the Senses**

– Classen, Lafrance, Potvin, Abu Hatoum

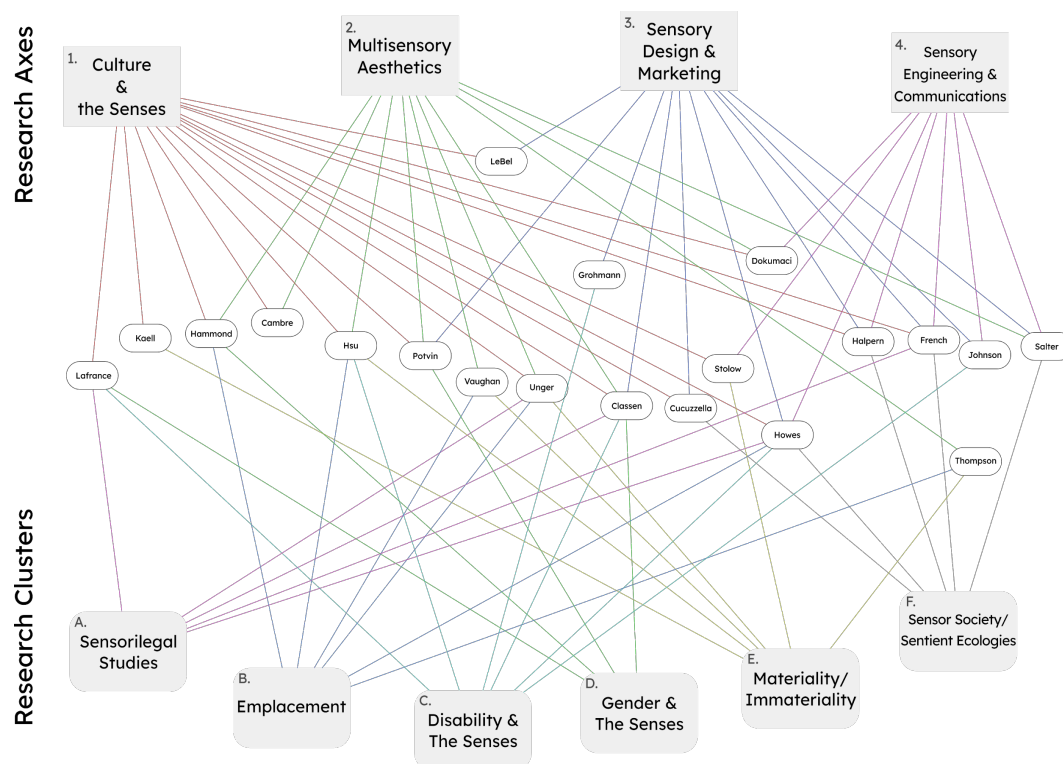
**Cluster E: Materiality and Immateriality**

– Stolow, Unger, Sotelo

**Cluster F: Smartness, the Sensor Society and Sentient Ecologies**

– Salter, Howes, French, Cucuzzella

## 6.2 Organigram



### 6.3 Graduate Student Training

Concordia already has a doctoral program in Sensory Studies. This research area has been featured as one of the “Research Currents” within the Individualized Programs (SIP) and the Humanities Doctoral Program (HUMA) since the Fall of 2007.

<http://www.concordia.ca/sgs/programs/individualized/research-currents.html>

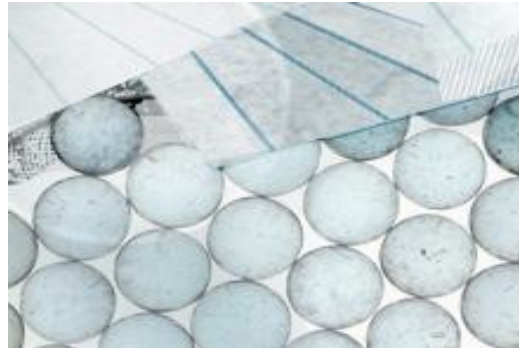
It is possible to graduate with a concentration in sensory studies in other doctoral programs as well, such as the Ph.D. in Marketing, the Ph.D. in Communication Studies, and the Ph.D. in Social and Cultural Analysis.

A number of students at the Master’s level have also pursued research in sensory studies, either through the M.A. program in Social and Cultural Anthropology or the INDI M.A. program.

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

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

Student members of the Centre are also themselves contributing to expanding the frontiers of sensory studies through their many publications (see section 4.2.2) and conference presentations (see sections 4.4.2)



## 7 DEVELOPMENT PLAN (2020-2026)

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

Central to the proposed PG application is the establishment of a research network called the *Sensory Collaboratory*. To quote from the minutes: “The main objective of the proposed *Sensory Collaboratory Research Network* is to explore the actual and potential role of the senses in education, exhibition (multimodal art and museology), design and urbanism and to draw out the implications of a sense-based approach, such as we promote, for the enhancement of existing techniques, practices and technologies in these four domains. Outcomes will include a series of methodological treatises, case studies, exhibitions, websites, workshops, international conferences, and summer schools for the training of the next generation of scholars attuned to the senses.” The four Foci of the PG application are as follows:

1 Sensory Education.

2 Exhibition (Multimodal Arts and Museology)

3 Sensory Design

4 Sensorial Urbanism

Note: The Foci represent areas of research concentration *within* the four Axes, unlike the Clusters which cut across the Axes

In order to lay the foundation for a successful PG application, we made a number of changes to the membership and modus operandi of the Centre. These changes were described in the corresponding section of the 2019-2020 Annual Report.

It must be said that we were sobered by the outcome of the 2020 and 2022 SSHRC PG competitions. Neither the application entitled RE-CREATE, developed by Chris Salter for the 2020 round, nor the revised version of this application submitted by Alice Jarry for the 2022 round (both of which included diverse Centre members as co-investigators) met with success. Another large-scale application submitted by Anna Harris (Maastricht) to the Dutch Research Council in 2021, with Howes and Classen as co-investigators (see § 81) made it to the final round only to be turned down. We are studying these échecs for clues and will be revising our strategy accordingly.

The following is a list of research projects and/or grant applications which are in development. The idea is that they will contribute to the success of the PG application by demonstrating a strong record of previous collaboration. However, all these projects are interesting and worthwhile in their own right, too.

**§ 1010. “The New Sensorium: Sentience and Intelligence in the Digital Age.”**

[SSHRC Insight, PI: TBD, for submission in October 2023]

[Cluster F]

This project will probe the technologization of sentience and intelligence in the digital age, an age in which sensors have supplanted sense organs and computation has taken over from cogitation. Concordia co-applicants potentially include: Howes, French, Cucuzzella, Cambre

**§ 1009. “Multimodal Art and Museology.”**

[FRQSC soutien aux équipes, PI: TBD, for submission in October 2023 - postponed]

[Focus 2]

This project capitalizes on a string of previous projects centring on the sensory history of the museum and art gallery and the design of “performative sensory environments.” Concordia applicants: TBD. We plan to involve diverse local museums, such as the McCord Museum and Montreal Museum of Fine Arts and design studios such as Moment Factory as research partners.

**§ 1008. “Sensorial Urbanism: Charting the Urban Sensorium.”**

[SSHRC Insight, PI: TBD, for submission in October 2022 - postponed]

[Focus 4]

Centre members have a long history of collaboration with the Canadian Centre for Architecture (CCA), most notably Howes and Classen, and Salter and Halpern, and Cucuzzella. The Centre is also part of the Next-Generation Cities Institute, so there is a great deal of momentum behind this research direction. It will be a focus of discussion at the above-mentioned meeting in early August.

**§ 1007 “For an Aesthetics of the ‘Other’ Senses: Smell, Taste, Touch, Movement.”**

[SSHRC Partnership Development, PI: Hsuan Hsu, for submission in October 2022]

[Axis 2 + Focus 2] \*\*

This project was to build on the Insight grant application which was submitted by Hsuan Hsu to the SSHRC in October 2019 – and met with success.

**Note: Hsuan Hsu left Concordia in 2020 to take up a position at University of California at San Diego, so this initiative has had to be abandoned.**

**§ 1006 Sensing Atmospheres**

[SSHRC Insight, PI: Hillary Kaell, for submission in October 2022]

[Cluster F + Focus 4] \*\*

The atmosphere or climate and peoples’ sensitivities to the seasonal cycle, extreme weather events, and climate catastrophe (never mind climate change) are all issues that have emerged as important foci in the work of Unger, Cucuzzella, Stolow, Dokumaci and Howes as well as Kaell (now an affiliate member).

**Note:** Unger (as PI), together with Stolow, Howes and Kaell submitted an application to the SSHRC Insight grant program in October 2021 (one year earlier than planned), but it was turned down. A revised application with Park and Grond as well as Howes as co-investigators which was submitted in October 2022, was also turned down. However, an application to the SSHRC Insight Development grant competition in February 2023 with Grond as PI and Unger, Howes and Park as co-investigators did prove successful. It is called “Sensing Differently.”

**§ 1005 “Exploring the Multimodal Transmedia Storyworlds of Popular Music.”**

[SSHRC Insight, PI: Lori Brown (UOttawa), for submission in October 2021]

[Axis 2 + Focus 2] \*\*\*

This project grows out of the longstanding collaboration between Lori Brown (Music, UOttawa) and Marc Lafrance (see § 1, 26, 58). Other Concordia co-applicants include Unger and Howes. In the new millennium, many metal artists have espoused progressive rock aesthetics in elaborate, concept-driven transmedia works that include books, artwork, theatrical staging, and films. The project will work toward the development of an interpretive model for understanding these contemporary works while creating an immersive platform for spectators to experience and understand the materials and the implications of the storyworlds.

**Note:** This project has been cancelled, since the team of Lafrance and Brown were successful with the other application to the SSHRC Insight Grant program they submitted in October 2020, entitled “Expressive Masculinities: Heterosexual Men and Emotional Expression in Popular Music” (§ 91). Unger is a collaborator on the latter project.

**§ 1004 “Sensory Curriculum Theory & Practice 2.0: Unsettling Knowledge Hierarchies.”**

[SSHRC Partnership Development, PI: Carolina Cambre, for submission in October 2021]

[Focus 1] \*\*

This project is a sequel to the grant applications which Carolina Cambre submitted to the SSHRC New Frontiers of Research in October 2019 and again in October 2020 (neither of which met with success, unfortunately). Concordia co-applicants include: Howes and Classen. Other co-applicants include: Carey Jewitt (Knowledge Lab, University of London), Fiona Macdonald (UBC Okanagan), Melissa Park (Occupational Therapy, McGill).

Note: Undaunted, Cambre submitted a further application to the New Frontiers of Research Explorations program in July 2022. Unfortunately, it did not meet with success either.

**§ 1003 “Feeling Lucky: Sensory Ethnography of Gambling Casinos and Gaming Apps.”**

[SSHRC Insight, PI: Martin French, for submission in October 2021]

[Focus 3] \*\*

This project builds on a pilot project (§ 29 - jointly funded by Martin French’s chercheur-boursier grant and the CSS) and also complements § 54 (where the Montreal Casino figures as one of three field sites). Concordia co-applicants include Howes.

Note: This research continues, but it is supported by internal funds (from French’s chercheur-boursier and from the Centre). French decided not to submit a grant application for this project in 2021 because he was successful with another grant application, one he submitted to the SSHRC Insight Grant program in October 2020, entitled: “Privacy Pedagogies for Virtual Play” (§ 80). Howes is a co-investigator on the latter project.

**§ 1002 “Rethinking the Theory of Affordances.”**

[SSHRC Insight, PI: Dokumaci, for submission in October 2020]

[Focus 3] \*\*\*

This project grows out of Arseli Dokumaci’s critique of conventional affordance theory from the standpoint of Critical Disability Studies. It complements § 59 where Dokumaci’s theory has already been incorporated into the research methodology of the project – namely, sensory ethnography. Concordia co-applicants include Howes and possibly Johnson.

Note: This project has been postponed and may be abandoned, since the focus of Dokumaci’s research has shifted from the theory of affordances to disability and climate justice.

**§ 1001. « L’impact de la perception et l’attention visuelle sur le traitement de l’information, l’évaluation et les choix des consommateurs. »**

[Renewal of § 21 FQRSC soutien aux équipes de recherche, PI: Bianca Grohmann, for submission in October 2020]

[Focus 3]. \*\*

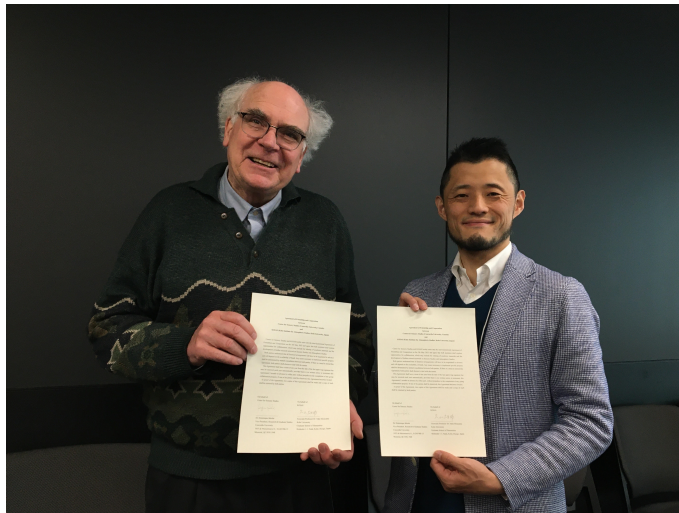
This application will support research on the effects of product-based and environmental visual cues on consumers’ attention and information processing in a marketing context. This investigation will have implications for the design of products and environments that better serve

consumers with age-related visual impairments, consumers with multiple sensory impairments, and consumers with dyslexia. Other team members include: Johnson, Walter Wittich (Optometrie, UdeM), Onur Bodur (Marketing, Concordia).

It was resolved by Grohmann and Johnson not to pursue this project, due to their many other prior research commitments.

Time has been reserved in the agenda for the upcoming Annual General Assembly in August 2023 to explore other possible avenues of collaboration among Centre researchers

Various research teams attached to the Centre, such as the Explorations in Sensory Design research team (directed by Howes, with Classen, Cucuzzella, Dokumaci, Grohmann, LeBel and Johnson as co-investigators and countless students as RAs) and the Sensing Differently team (directed by Grond, with Unger and Howes as well as CSS Affiliate Member Melissa Park as co-investigators) have developed strength in the study of atmospheres. In recognition of the Centre's growing research reputation in this area, we were approached by Yuho Hisayama of the Kobe Institute for Atmospheric Studies (KOIAS) to enter an Agreement of Friendship and Cooperation.



We took Professor Hisayama and Kobe University up on this invitation, and the Agreement was signed on 5 May 2023. We have great hopes for this exciting new collaboration.