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 Ruschiensky, 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.


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 Stolow (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, AzrielI 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- )
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)

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Program</th>
<th>Principal Supervisor</th>
<th>Co-supervisor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2022</td>
<td>Nathan</td>
<td>ANTH MA</td>
<td>Marc Lafrance</td>
<td>David Howes</td>
</tr>
<tr>
<td>2022</td>
<td>Sarah</td>
<td>COMM PhD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2022</td>
<td>Mohammadpour-Yazdi</td>
<td>SOAN PhD</td>
<td>Marc Lafrance</td>
<td></td>
</tr>
<tr>
<td>2022</td>
<td>Aurelie</td>
<td>ANTH MA</td>
<td>David Howes</td>
<td>Florian Grond</td>
</tr>
<tr>
<td>2022</td>
<td>Jessie</td>
<td>COMM PhD</td>
<td>Arseli Dokumaci</td>
<td>Owen Chapman</td>
</tr>
</tbody>
</table>

2.6.2 Ongoing Students

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Program</th>
<th>Principal Supervisor</th>
<th>Co-supervisor(s)</th>
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9
<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Degree</th>
<th>Field</th>
<th>Supervisor 1</th>
<th>Supervisor 2</th>
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<tr>
<td>2021</td>
<td>Adela Goldbard</td>
<td>INDI PhD</td>
<td>David Howes</td>
<td>Catherine Russell, Shauna Janssen</td>
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<tr>
<td>2021</td>
<td>Leona Nikolić</td>
<td>COMM PhD</td>
<td>Jeremy Stolow</td>
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<td></td>
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<tr>
<td>2021</td>
<td>Burcu Yasin</td>
<td>INDI PhD</td>
<td>Matthew Unger</td>
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<tr>
<td>2021</td>
<td>Craig Farkash</td>
<td>SOAN PhD</td>
<td>David Howes</td>
<td>Matthew Unger</td>
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<tr>
<td>2021</td>
<td>Maria Vargas</td>
<td>HUMA PhD</td>
<td>Luis Sotelo Castro</td>
<td></td>
<td></td>
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<tr>
<td>2021</td>
<td>Rodrigo D’Alcantara</td>
<td>Art History PhD</td>
<td>John Potvin</td>
<td>May Chew</td>
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<tr>
<td>2020</td>
<td>Brice Ammar-Khodja</td>
<td>INDI PhD</td>
<td>Alice Jarry</td>
<td>David Howes, Ursula Eicker</td>
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<tr>
<td>2020</td>
<td>Raphaëlle Bessette-Viens</td>
<td>HUMA PhD</td>
<td>Arseli Dokumaci</td>
<td>Geneviève Rail, Matt Soar</td>
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<tr>
<td>2020</td>
<td>Marie-Ève Ducharme</td>
<td>INDI PhD</td>
<td>Jordan LeBel</td>
<td>Kim Sawchuk, Christopher Moore</td>
<td></td>
</tr>
<tr>
<td>2020</td>
<td>Golriz Farzamfar</td>
<td>M Design</td>
<td>Carmela Cucuzzella</td>
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<tr>
<td>2020</td>
<td>Puneet Jain</td>
<td>INDI PhD</td>
<td>Chris Salter</td>
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<td>2020</td>
<td>Jayanthan Sriram</td>
<td>HUMA PhD</td>
<td>David Howes</td>
<td>Hsuan Hsu, John Potvin</td>
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<td>2020</td>
<td>Jessie Myfanwy Stainton</td>
<td>M Media Studies</td>
<td>Arseli Dokumaci</td>
<td>Owen Chapman</td>
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<td>2019</td>
<td>Karine Elalouf</td>
<td>Psych PhD</td>
<td>Aaron Johnson</td>
<td>Bianca Grohmann</td>
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<td>2019</td>
<td>Emilie O’Brien</td>
<td>Art Ed MA</td>
<td>Kathleen Vaughan</td>
<td>David Howes</td>
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<tr>
<td>2019</td>
<td>Paula Bath</td>
<td>SOAN PhD</td>
<td>David Howes</td>
<td>Matthew Unger, Valerie de Courville Nicol</td>
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<tr>
<td>2019</td>
<td>Chélanie Beaudin-Quintin</td>
<td>HUMA PhD</td>
<td>David Howes</td>
<td>Angélique Wilkie, Olivier Asselin (UdeM)</td>
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<tr>
<td>2019</td>
<td>Marc-André Cossette</td>
<td>INDI PhD</td>
<td>Chris Salter</td>
<td>David Howes, Lynn Hughes</td>
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</tr>
<tr>
<td>Year</td>
<td>Name</td>
<td>Program</td>
<td>Degree</td>
<td>Advisor(s)</td>
<td></td>
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<tr>
<td>2019</td>
<td>Jamilah</td>
<td>SOAN</td>
<td>PhD</td>
<td>Marc Lafrance, Oceane Jasor</td>
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<tr>
<td>2018</td>
<td>Neha</td>
<td>SOAN</td>
<td>PhD</td>
<td>Martin French, David Howes</td>
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<tr>
<td>2018</td>
<td>Madelaine</td>
<td>HUMA</td>
<td>PhD</td>
<td>Stephanie Bolster, John Potvin, David Howes, Melissa Park (McGill)</td>
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<tr>
<td>2018</td>
<td>Laura</td>
<td>HUMA</td>
<td>PhD</td>
<td>David Howes, Steven Stowell, David Morris, Angela Vanhaelen (McGill)</td>
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<tr>
<td>2018</td>
<td>Nik</td>
<td>HUMA</td>
<td>PhD</td>
<td>Ingrid Bachman, Krista Lynes, Owen Chapman</td>
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<tr>
<td>2019</td>
<td>Aristofanis</td>
<td>INDI</td>
<td>PhD</td>
<td>Carmela, Luigi Allemano, David Howes</td>
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<tr>
<td>2018</td>
<td>Zeph</td>
<td>INDI</td>
<td>PhD</td>
<td>David Howes, Virginia Penhune, Michael Montanaro, Alice Jarry</td>
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<tr>
<td>2017</td>
<td>Karine</td>
<td>INDI</td>
<td>PhD</td>
<td>Jordan LeBel, Margie Mendell, Rosemary Reilly, Carla Martin</td>
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<tr>
<td>2017</td>
<td>Rebecca</td>
<td>HUMA</td>
<td>PhD</td>
<td>Matthias Fritsch, David Howes</td>
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<tr>
<td>2017</td>
<td>Garnet</td>
<td>INDI</td>
<td>PhD</td>
<td>Chris Salter, Michael Montanaro, Sandeep Bhagwati</td>
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<tr>
<td>2016</td>
<td>Gabriel</td>
<td>INDI</td>
<td>PhD</td>
<td>Sandeep Bhagwati, David Howes</td>
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<tr>
<td>2016</td>
<td>Arianna</td>
<td>Art Ed</td>
<td>PhD</td>
<td>Kathleen Vaughan, Steven High, Lorrie Blair</td>
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<tr>
<td>2016</td>
<td>Ika</td>
<td>HUMA</td>
<td>PhD</td>
<td>David Howes, Natalie Loveless (Alberta), Dylan Robinson (UBC), Luis Sotello-Castro</td>
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<tr>
<td>2016</td>
<td>Melanie</td>
<td>HUMA</td>
<td>PhD</td>
<td>Nicola Pezolet, David Howes, Aaron Johnson</td>
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</table>
2.6.3 Graduating Students (2022-2023)

<table>
<thead>
<tr>
<th>Years Active</th>
<th>Name</th>
<th>Program</th>
<th>Principal Supervisor</th>
<th>Co-supervisor(s)</th>
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</thead>
<tbody>
<tr>
<td>2020</td>
<td>Genevieve</td>
<td>SOAN MA</td>
<td>David Howes</td>
<td>Geneviève Sicotte, Bart Simon</td>
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<tr>
<td>2014-2023</td>
<td>Sylvain</td>
<td>HUMA PhD</td>
<td>Patrick Leroux</td>
<td>David Howes, Christabelle Sethna (Ottawa)</td>
</tr>
<tr>
<td>2016-2023</td>
<td>Alexandre</td>
<td>INDI PhD</td>
<td>Chris Salter</td>
<td>David Howes, Lynn Hughes</td>
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<tr>
<td>2015-2023</td>
<td>Felicity</td>
<td>PhD Comm Studies</td>
<td>Jeremy Stolow</td>
<td>Peter van Wyck, Line Grenier (UdeM)</td>
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<tr>
<td>2013-2023</td>
<td>Elisabeth</td>
<td>HUMA PhD</td>
<td>Amy Swiffen</td>
<td>David Howes</td>
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<tr>
<td>2010-2023</td>
<td>Olga</td>
<td>HUMA PhD</td>
<td>David Howes</td>
<td>Matt Unger</td>
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<tr>
<td>2018-2022</td>
<td>Kelly</td>
<td>INDI MA</td>
<td>David Howes</td>
<td>Angélique Willkie, MJ Thompson</td>
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<tr>
<td>2020-2022</td>
<td>Jessie</td>
<td>MA Media Studies</td>
<td>Arsели Dokumaci</td>
<td>Owen Chapman</td>
</tr>
<tr>
<td>2016-2022</td>
<td>Kelly</td>
<td>HUMA PhD</td>
<td>John Potvin</td>
<td>Kelly Thompson, David Howes</td>
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<td>2016-2022</td>
<td>Gabriel</td>
<td>HUMA PhD</td>
<td>David Howes</td>
<td>Nicola Pezolet, Carmela Cucuzzella</td>
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<tr>
<td>2016-2023</td>
<td>Carmen Ruschiensky</td>
<td>HUMA PhD</td>
<td>Sherry Simon</td>
<td>Steven High Jean-Phillippe Warren</td>
</tr>
<tr>
<td>-----------</td>
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<td>---------------------------------</td>
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</table>
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

§126 “Bruit, Environnement sonore et santé, “ Programme réseau 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] 

[Axis 2 + Focus 2] 

§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] 

§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 Otero, 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]

§ 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]

[Axis 1] †††
[2022-2025]

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


“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]

“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] †††

[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]


[Axix 1 + Cluster C] ††

[2021-2025]


[Focus 2 + Cluster F] ††

[2021-2023]


[Axix 2 + Cluster D] ††

[2021-2025]


[Focus 3] ††

[2021-2025]


[Cluster A] ††

[2021-2023]
[Axis 1 + 2] ††
[2021-2024]

[Cluster F] ††
[2021-2023]

[FOCUS 1] ††
[2021-2024]

§ 65. “Centre for Sensory Studies (university research centre) Operating Funds.” Concordia University OVPRGS. $210,000. Co-applicants: David Howes, Bianca Grohmann. $210,000
[2020-2026]

[FOCUS 3] ††
[2020-2024]

[Axis 1 + Focus 2] †††
[2017-2023]
4 PUBLICATIONS & OTHER PRODUCTIONS

4.1 Books and special issues

4.1.1 Faculty and Fellows


4.2 Journal articles and chapters in books

4.2.1 Faculty and Fellows


Journal Articles


4.2.2 Students


4.2.3. Vulgarisations

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


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*.


4.3. Conference papers and invited talks

4.3.1 Faculty and Fellows


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 6th 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) 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. “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.


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


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

Grond, 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

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

Grond, 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

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


Howes, D. “‘The Fallen Angel’: A History of Nasalatry 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, Switzerland, 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


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


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


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


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


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. “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 2 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.


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. "Atmospheres, Community, Discourse,” Uncommon Senses IV, May 4, 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 musicicking, 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.**, “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.** ,“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 prácticas 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.** 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.


**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)


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. “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.
Soulkias, 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.


Soulkias, 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


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
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 (1623–1678), who wrote: ‘‘The Eye is as knowing the Ear, and the Ear as knowing the Nose, and the Nose as knowing the Tongue… the Heads Brains cannot ingross all knowledge to themselves.”

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

CFISSC Virtual Happening
concordia.ca/cissc
centreforsensorystudies.org/

Friday, 4 November 2022
11 a.m. – 12:40 p.m. EST (via Zoom)
Erica Frewen, 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)
Genevieve Tel, 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”
UNCOMMON SENSES IV: SENSORY ECOLOGIES, ECONOMIES & AESTHETICS

KEYNOTES

“Multisensory Storytelling, Disability, and Research Ethics”
Kathleen Sitzer (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 crit 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 online)

“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 senescent 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 online)
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)

“Smellscape, Distributed Memory and Social Justice”

Hsu 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 TANAIS that explores the personal, political, and postcolonial intimacies of olfactory “nosed” while detailing a perfuming practice that upholds critical, scent-based memories within and against colonial smellsapes.

14h00-15h30, Saturday, 6 May 2023, 9th Floor, Molson Building, Room MB 9A-B (and on-line)
This talk takes the primary classroom as a point of entry into the history of the topic. There is Progressive-era program called "sensory training" that flourished. Originating in the nineteenth-century psychophysiology, sensitivity training — the ending of the uncritical faculty — was practiced as a pedagogical method by Maria Montessori, who located touch at the core of her program for early childhood education. Children, through training, were expected to learn to see and hear, and the training was presented in a way that would be compelling to young learners. This type of training was also employed in playrooms, where researchers explore different sensory methods with and without experimental devices. The detailed study of these training methods suggests an interpretation of learning to perceive where learning is a process — not just static — but one that extends far beyond the classroom to practical applications and social contexts.

Erica Fretwell is an associate professor of English at the University of 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 Science Fiction and Emotions: Race and the Aesthetics of Feeling (Duke University Press, 2020). She is currently working on a book tentatively titled, with Huse Hüs, in "Sensuous Subjects." Her essays have appeared in the journals 21st and American Literary History, and in the volume Tropes of American Literature: The New Walt Whitman Studies. The Cambridge Companion to Alan Sillitoe and The Cambridge Companion to American Literature and the Body.

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For many people, research design — including participatory and arts-based research — is inaccessible. How can we address the inaccessibility of research that privileges certain ways of knowing and communicating? How might we prioritize different sensory methods in creating a design that is accessible to multiple populations and cultures? This lecture will describe the background of the Multisensory Research Studio and the ways in which disability and science inform the design, location, equipment, and community structure. The following is an example of how art, music, 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 a 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 design in collaboration with the disability community. She has published in national and international journals, and her research includes over 200 arts collaborations with the disability community. Sh...
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 urban world created by such methods and the actualities of the built world can be tentatively reconstructed through the lens of relational epistemologies in an archaeology of perception. Why archaeology? Archaeology because excavated partial discoveries are curated to allow the viewer to extrapolate a reality. Rumble, this reconstitution out of the ground creates social relations not as a thing to be looked for in carving out the research, rather the thing 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 value-laden ways. It is a commitment to exploring society from within experience and values rather than from an external and value-laden perspective. Not hotchpotch but the wrong kind of dirty, such as the training of mapping the territory of a rumble.

Catherine Hamel

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

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

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, and his guests reflect on what a sensory ethnography of the forest might entail.

For the intervention on June 19, the audience is invited to join in a series of mini-sensory experiments with forest materials. An installation piece by Núria Alvarez Coll involves participants handling finished and unfinished (or "natural") pieces of wood while blindfolded and then discussing their impressions and associating the wood samples on a scale once the blindfolds are come off. The post-archaeological 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 June 22 will involve a conversation between Howes and Edith-Ann Pajag. Their discussion will revolve around the philosophy of the forest and art practice of Domeen Clérisse, an Elder of the Indigenous arts scene. Clérisse is the creator of such works as Levantinien Bäudeur, author of Le guerre des fleurs, and a leading exponent of forest gastronomy.

The installation Onhe es bois, activities with guests and a mobile climate station, is presented by the Centre for Sensory Studies (CENTRE) for the future study of Islamic sensory history. Their discussion will revolve around the philosophy of the forest and art practice of Domeen Clérisse, an Elder of the Indigenous arts scene. Clérisse is the creator of such works as Levantinien Bäudeur, author of Le guerre des fleurs, and a leading exponent of forest gastronomy.

The Hive.

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 them. Please use this link: https://concordia.onlinestore.ca/INNIS25. Admission is free.

The Hive.

http://centreforsensorystudies.org/
Ethnographic collections at natural history museums are assemblages of awkward objects (Lerner & Sengupta 2019). Embedding a combination of the scientific interior of their collection, the narrativization of their transfer, and the political-visual unfolding of the concept of cultural exhibiting, these objects tend to be naturalized with twenty years when the contextual intent is to contestable and problematize them heterotopically. Even more obfuscated are the affective components of these collections, which are often partly because of the difficulties of tracing the intrinsic in these objects displaced by classification, but also because of the disparity between the archivist’s intention and the political and visual priorities of these objects that are never explicitly externalized within the curatorial emphasis on wonder and curiosity. In this context of 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 (CISOC), 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).

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**CENTRE FOR SENSORY STUDIES**

**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

On February 3rd, the research creation working group "Transgressive Sounds and Atmospheres" hosts a one-day workshop to explore ambiances, atmospheres and the transposition network that surrounds the workshop as a site of research and artistic creation. The workshop aims to investigate sensorial objects and spaces that are embedded in the social contexts of everyday life, politics, and political actions impact our sonic environment, how artistic practices can change the sounds of a place, how we listen to what is connected by our sound and other senses.

The event consists of three artist talks by Chloé Lapointe, Hubert Servoird'Orli and Rémy Bélanger de Beauport. The event will take place in the morning followed by a discussion in the afternoon.

http://centreforsensorystudies.org/
6 RESEARCH ORIENTATIONS

6.1 Axes & Clusters

As contemplated in the Centre’s initial proposal for university recognition and explained on the Centre website (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. 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.

[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.