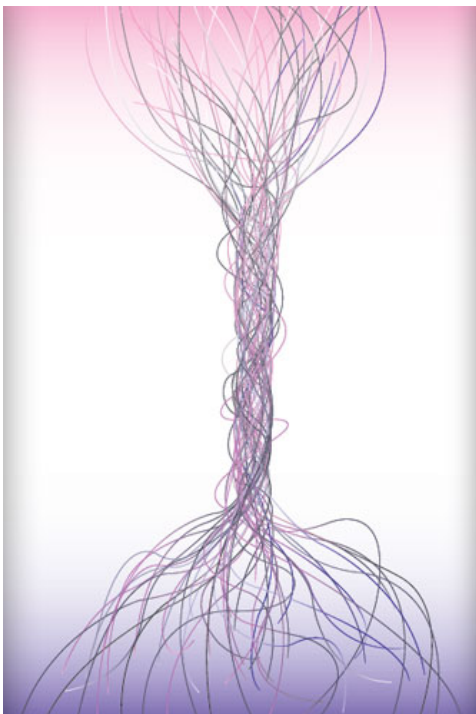


Uncommon Senses V

Sensing the Social, the Environmental, and Across the Arts and Sciences

BOOK of ABSTRACTS



[24 April 2025 - v. 15.0]

Programme Notes

The Table of Contents (see next page) for this Book of Abstracts conforms to the conference programme.

In the programme, sessions (be they assemblages of 3 individual papers, panels, roundtables, workshops or artwork-performances) are allocated to periods. Periods vary in number depending on the day. Note: Artwork-installations are not listed in this Book of Abstracts. They can be found in the Catalogue of Artworks in the Multisensory and Virtual Art Galleries.

Most of the sessions will be accessible virtually (i.e. on-line) on the Grenadine platform (accessible via the conference website), but workshops (which are capped at 10-12 participants, and for which you must sign up in advance) will not be televised, nor will certain other sessions.

The location of each of the sessions will be given in the final version of the Conference Programme, which we plan to post on the conference website at the beginning of May.

Please use Ctrl+F to locate yourself in the programme, or to search specific themes.

In what follows, the Δ **symbol** identifies an in-person participant while the $\sqrt{}$ **symbol** refers to a person who will be participating on-line only (i.e. virtually). If the space is blank, this is TBA.

Warning: The richness of the multiple synchronous sessions (6-10 per period) may trigger FOMO. But have no fear, most sessions will be recorded and made available on the Centre for Sensory Studies website for up to 4 months after the conference ends.

The following Table of Contents/Conference Programme is subject to change.

Table of Contents / Conference Programme (Final)

DAY 1: Wednesday, 7 May 2025 (EV, 11th Floor)

PERIOD 1.0 Registration desk opens as of 13h00 (EV, 11th Floor - across from the elevators)
On subsequent days the desk will be in the lounge area, MB-9.

1.0.1 **Multisensory Art Gallery** (EV. ____). The Gallery opens at 13h00
and will close at 15h00

PERIOD 1.1 14h00-15h30 (6 concurrent 90-minute sessions)

1.1.1 (IP-005). Sensing Atmospheres (**EV-11.705, Milieux resource room**)

• Bea Dieker[✓]; Peter Farbridge^Δ & Crystal Chan^Δ; Devon Baur[✓]

1.1.2 (IP-010). Wayfinding: Meaning Gleaned in Motion (**LB-207**)

• Aaron Richmond & Tamar Tembeck^Δ; Lauryn Mannigel^Δ & Vicky Sabourin^Δ; Aristofanis Soulikias^Δ

1.1.3 (IP-047). Education of the Senses (**LB-205**)

• Ehsan Akbari^Δ; Carina Rose^Δ; Nathaly Karina Calderón Millán^Δ

1.1.4 P-014 Panel. Sensing Triggers: Trauma, Therapy, and Ethics in Education (**LB-322**)

Organizer: Elizabeth Davis

• Elizabeth Davis^Δ; Polina Kukar; Megan Boler

1.1.5 (M-022). Artwork-Performance. *Through a Meadow Darkly* (**EV-10.785, LeParc performance lab**)

Organizer: Michelle Shuman^Δ with Bea Anteah^Δ & Camille Courchesne^Δ

1.1.6 (M-010). Artwork-Performance. *Inescapable Contradictions in Creative Encounters Across Ethnography, Art, and Technology* (**EV-11.725, Milieux atrium**)

Organizer: Paolo Gruni^Δ with François Lespinasse^Δ and Thomas Seibel^Δ

PERIOD 1.2 16h00-17h30 (2 concurrent 90-min sessions)

1.2.1 (K-1). Keynote. ***Sensory Studies 2026: A State-of-the-Art Review*** (**EV-1.605, amphitheatre**)

Michael Bull[✓] and David Howes^Δ

1.2.2 (W-004) Workshop. Learning(with)plants (**EV-11.705**)

Organizer: Vitalija Povilaityte Petri[✓] with Wendy Wutys[✓] and Heide Maria Baden[✓]

PERIOD 1.3 18h00-20h00 (opening reception)

1.3.1 (B-1). Insipid Banquet – to purify your senses (**EV-11.725, Milieux atrium**)

PERIOD 1.4 20h30-21h45 (special off-site event at Cinéma moderne)

1.4.1 (M-019). Artwork-Site-specific Performance *Nous sommes au cinéma / We're in the Cinema*

Artist: Julie FaubertΔ

A cinematographic experience without a movie. A sound, tactile, performative, and video immersive experience of movement images. Come see-hear-feel for yourself. Spaces are limited. Pre-registration is required.

Address: 5150 Boul. Saint-Laurent, Montreal, Quebec H2T 1R8. Directions: Take the green line from the Guy-Concordia metro station to Berri-UQAM, then the orange line to Laurier, then walk a few blocks (whole trip: 29 minutes)

DAY 2: Thursday, 8 May 2025 (MB 9th Floor)

PERIOD 2.1 09h00-10h30 (9 concurrent 90-minute sessions)

2.1.1 (IP-035). Literature and the Senses I **(MB-9.A)**

- Annabel CastroΔ; Caroline PollentierΔ; Danlu ChenΔ

2.1.2 (IP-023). Sensing Space I: Architecture **(MB-9.B)**

- Elisabeth Tangerner√; Eman Shokry Hesham√; Blanka MisićΔ

2.1.3 (IP-018). Sensitive Material I: The Production of Tangible Cultural Heritage **(MB-9.C)**

- Audrey Colonel-Coquet; Ningxiang Sun√; Sowparnika BalaswaminathanΔ

2.1.4 (IP-031). Haptic Aurality **(MB-9.D)**

- I-130 Kristian North; Jake ZaslavΔ; Zhiqiang Liu√

2.1.5 (IP-022). Tools as Sensory Instruments **(MB-9.EG)**

- Marko ZivkovicΔ; Bar EfratiΔ; Niharika RussellΔ

2.1.6 (P-009-I). Panel. Making Sense of Reproductive Politics - Sensory Approaches to the Study of Abortion Regulation, Contestation, and Access I: Sensory Approaches to Abortion Activisms **(MB-9.F)**
Organizer: Elisa FioreΔ

- Elisa FioreΔ & Victoria Seca; Cordelia Freeman√; Claudia Anzorena√

2.1.7 (IP-052). Sensory Heritage **(EV-11.705, Milieux resource room)**

- Amandine DesilleΔ; Shakti Shukla√; Sebanti Chatterjee√

2.1.8 (P-015). Panel. Terror from the Atmosphere: Sensing and Controlling Air and Light in the Interiors of the Nineteenth Century **(LB-207)**

Organizer: Vladimir JankovićΔ

- Sofie LachapelleΔ; Manon Raffard√; Vladimir JankovićΔ

2.1.9 (P-016). Panel. Mixed Methods for Investigating and Communicating Heritage Scents **(LB-205)**

Organizer: Inger Leemans√

- Cecilia Bembibre√; Victoria-Anne Michel Zunitow√; William Tullett√

2.1.0. Multisensory Art Gallery (EV. ____). The Gallery opens at 10h30 and will close at 13h30

PERIOD 2.2 11h00-12h30 (9 concurrent 90-minute sessions)

2.2.1 (IP-036). Literature and the Senses II (MB-9.A)

- Gail Kehan LiuΔ; Jekaterina Karelina√; Kathleen SitterΔ

2.2.2 (IP-025). Sensing Space III: Multisensory Cartography (MB-9.B)

- Tamás Solymosi√ & Daishi Wakizono√; Camille Robert-Boeuf√; Rennie Tang

2.2.3 (IP-019). Sensitive Material II: The Circulation of Tangible Cultural Heritage (MB-9.C)

- Mark WatsonΔ; Maureen Anne MatthewsΔ; David HowesΔ

2.2.4 (IP-009). Worlds of Sense (LB-322)

- Hsuan Hsu√; Jenni LauwrensΔ; Rob ShieldsΔ

2.2.5 (IP-032). Protactile (MB-9.EG)

- Walter WittichΔ; John Lee ClarkΔ; Brian DueΔ

2.2.6 (P-009-II). Panel. Making Sense of Reproductive Politics - Sensory Approaches to the Study of Abortion Regulation, Contestation, and Access II: Sensory Encounters with Reproductive Rights (MB-9.F)

Organizer: Elisa FioreΔ

- Amrita Kumar-RattaΔ; Lucía Berro Pizzarossa√

2.2.7 (IP-011). Sensory Alterity/Inclusivity (LB-205)

- Gili Hammer√; Anna van den BosΔ

2.2.8 (P-003). Panel. Pedagogy of the Otherwise Insensible: Affect, Senses, and Emotions in Intercultural Learning (MB-9.D)

Organizer: Ayaka YoshimizuΔ

- Sachi SekimotoΔ; Saori HoshiΔ; Ayaka YoshimizuΔ

PERIOD 2.3 12h30-14h00 (lunch / 6 concurrent 90-minute sessions)

2.3.1 (IP-012). Sensory Design (MB-9.EG)

- Emma BruceΔ; Stephanie GreyΔ & Christine GallagherΔ; Sheryl N. HamiltonΔ

2.3.2 (IP-003). Sensory Symbolization (MB-9.F)

- Elena Giulia Abbiatici√; Lara Medina García√; Ayseli Izmen√

2.3.3 (IP-006). Intimate Sensing (MB-9.A-205)

- Emily Collins√; Eliza Sweeney

2.3.4 (W-001). Workshop. The Actor as Researcher. Performing Arts Workshop (MB-7.255)

Organizer: Michele GranzottoΔ

2.3.5 (W-002). Workshop. Listening to Water: Exploring Marine Pollution Through Sound (MB-9.B)

Organizer: Carsten StabenowΔ

2.3.6 (W-021). Workshop. Field Harp (MB-7.270)

Organizer: Firat ErdimΔ

2.3.7 (P-002). Panel. Inhuman Smell: Olfaction and Interspecies Histories **(LB-322)**

Organizer: Manon Raffard✓

- Amrita Chattopadhyay; Chanelle Dupuis✓; Sofia LiviΔ & Emanuele Capozziello; William Tullett✓

PERIOD 2.4

14h00-15h30 (4 concurrent 90-min sessions)

2.4.1 (K-2). Keynote: *On Synaesthesia and the Unity of the Senses Across Modern Art and Science* **(MB-9.CD)**

Polina DimovaΔ

2.4.2 (W-003). Workshop. Experiential On-line Warm Data Lab: “People Need People” **(MB-9.EG)**

Organizer: Vitalija Povilaityte Petri✓

2.4.3 (W-006). Workshop. From Ecological Concern to Embodied Agency: Using Sound Art and Performance to Explore the Ethics of Engagement with Climate Narratives **(MB-9.F)**

Organizer: Eduardo AbrantesΔ

2.4.4 (W-016). Workshop. [HYPER]aesthesilatio **(MB-9.A)**

Organizer: Maxime MichaudΔ

2.4.5 (P-010). Panel. The Insensate Body **(LB-205)**

Organizers: Joe Sussi✓ & Megan Hayes✓

- Joe Sussi✓; Megan Hayes✓; Elizabeth McQueen✓

2.4.6 Workshop. Scented Acrylic Colors: Painting with 100% Natural Aromas for a New Sensory Experience **(MB-9.B)**

Organizer: Akihisa Iwaki Δ

PERIOD 2.5

16h00-17h30 (7 concurrent 90-minute sessions)

2.5.1 (IP-037). Literature and the Senses III **(MB-9.A)**

- Susana Alves✓; Helena HunterΔ; Ally Louks✓

2.5.2 (IP-024). Sensing Space II: Emplacing the Public **(MB-9.B)**

- Scott McMasterΔ; Valérie MaceΔ; Nick WeesΔ

2.5.3 (P-013). Panel. Métis Sensuality: Touch, Balance, & Pain in Indigenous Contemporary Creative Practice **(MB-9.C)**

Organizer: David GarneauΔ

- David GarneauΔ; Holly AubichonΔ; Sara McCrearyΔ

2.5.4 (IP-000). Perspectives on Materiality **(MB-9.D)**

- Anna HarrisΔ; Matthew Halpenny; Alba Clevenger✓

2.5.5 (IP-040). Sensory Decline, Decay, and Not Dying **(MB-9.F)**

- KS BrewerΔ; Maria SimmonsΔ; Abou FarmanΔ

2.5.6 (R-003). Roundtable. From Vibration to Visualization: Sensemaking within Multimodal Technologies **(MB-9.EG)**

Organizer: Crystal LeeΔ

- Kyle Keane; Mark PatersonΔ; David ParisiΔ; Crystal Lee Δ

2.5.7 (P-011-I). Panel. Making Not Taking Culture: Practice, Purpose, Politics I (LB-322)

Organizers: Jennifer Biddle√ & Tess Lea√

- Jennifer Biddle & Tess Lea√; Cheryl L'Hirondelle√; Sudipta Dowsett√ & Millina Terblanche aka aMillz the Fist; all presenters

2.5.8 (W-008). Workshop. Digesting Culture(s) (LB-205)

Organizer: Leena Samin Naqvi with Danielle Wilde

2.5.9 (IP-033). Sensing the Self (LB-207)

- Sofia LiviΔ; María Laura Paradizo Bergalli√; Yaiza Bocos√

PERIOD 2.6 18h00-20h00 (5 concurrent 90-minute sessions)

2.6.1 (IP-026). Sensing Space IV: Ambiances (MB-9.B)

- Anwisha Sengupta√; Bettina Valeria Mondragón Ruiz√; Sarah Mohamed El Zoheiry

2.6.2 (IP-020). Sensitive Material III: Intangible Cultural Heritage (MB-9.C)

- Zoe Silverman√; Sebastian De LineΔ; Tatevik Karapetyan

2.6.3 (P-011-II). Panel. Making Not Taking Culture: Practice, Purpose, Politics II (LB-322)

Organizers: Jennifer Biddle√ & Tess Lea√

- Prof Wanta Jampijinpa Pawu-Kurlpurlurnu√ & Mark Peckham√; Noramin Farid√, Dalisa Pigram√ & Rachel Swain√

2.6.4 (W-026/B-2). Reception at Innovobot (special off-site event)

Innovobot Labs is an innovation Design House, dedicated to tackling real-world problems through the development and application of cutting-edge technologies. Innovobot's mission is to foster innovation across industries for the benefit of society. This event is of particular relevance to those interested in the development of haptic technologies. Places are limited. Pre-registration is required.

Here is the link to register for the event: <https://www.eventbrite.ca/e/innovobot-57-tickets-1234981656379?aff=oddtcreator>

Address: Innovobot, 4200 Boul. Saint-Laurent, Suite 1105, Montréal, QC H2W 2R2. Directions: Take the green line from the Guy-Concordia metro station to Préfontaine, then the blue line to the Rachel/Saint-Laurent metro station (33 minutes)

DAY 3: Friday, 9 May 2025 (MB 9th Floor)

PERIOD 3.0 06h00-07h30 (1 session)

3.0.0 (P-007-I). Panel/Workshop. The Smell of Morning Walkshop I: A Live Experiment in Urban Olfaction [off-site event]

Organizers: Nina MorrisΔ & Kate McLean-MacKenzieΔ

Early Morning Smellwalk led by Kate McLean-MacKenzie

PERIOD 3.1

09h00-10h30 (9 concurrent 90-minute sessions)

3.1.0 (P-007-II). Panel/Workshop. The Smell of Morning Walkshop II: Plenary Discussion (MB-7.255)

Organizers: Nina MorrisΔ & Kate McLean-MacKenzieΔ

Plenary Participant Discussion

3.1.1 (IP-027). Sensing Space V: Mobilities (LB-205)

- Karis Jade Petty√; Sayantan Ghosh√; Mathilde Carbonneau LoiselleΔ

3.1.2 (IP-038). Reading/Writing/Translating the Senses (MB-9.C)

- Silvina Katz√, Lay Sion Ng√; Zihan Guo

3.1.3 (IP-048). The Senses in Illness and in Health I (MB-9.D)

- Anna YoungΔ; VK PrestonΔ; Paule Valery Joseph

3.1.4 (IP-058). Animal Sensing (MB-9.B)

Brian GlenneyΔ; Mike Cassidy; Mark PatersonΔ

3.1.5 (P-012-I) Panel. Ecologies of Enjoyment: Psychoanalysis and the Environment I (EV-11.705, Milieux resource room)

Organizer: Simon HajdiniΔ

- Lidija ŠumahΔ; Nina Cvar; Ilan Kapoor Δ

3.1.6 (P-006). Panel. Sounds, Cities, Art, and Ecology (LB-207)

Organizer: Marcel Cobussen√

- Linnea Semmerling√; Kevin Toksöz Fairbairn√; Marcel Cobussen√

3.1.7 (P-004-I). Panel. Enabling Sensory Access through Technology in Professional and Artistic Contexts I (LB-322)

Organizer: Jarkko Toikkanen√

- Brian Due Δ; Maija Hirvonen; Tarja Rautiainen-Keskustalo√

3.1.8 (R-005). Roundtable. Sensory Abilities and Imaginative Capacities (MB-9.A)

Organizer: Florian GrondΔ

- Kevin J. Hunt; David Johnson; Vytautas BucionisΔ; Audrey-Anne BouchardΔ

3.1.9 (IP-029). Sensing the Environmental: Role of Public Art (MB-9.EG)

- Phoebe MyersΔ; Laura PieriniΔ

3.1.10 Multisensory Art Gallery (EV. ____). The Gallery opens at 10h30 and will close at 13h30

PERIOD 3.2

11h00-12h30 (10 concurrent 90-minute sessions)

3.2.1 (R-001-I) Roundtable. Sensing the Intangible in the Field: The Potentiality of Immersive Media for Understanding Across the Inter I (MB-9.A)

Organizer: Melissa ParkΔ

- Emily BainΔ; Martina PadovaniΔ; Meena Ramachandran√; Tamara StecykΔ

Discussants: Florian GrondΔ

3.2.2 (IP-028). Sensing Space VI: Transformations (MB-9.B)

- Peter Sebastian Chesney; Sarah GrantΔ; Ai HisanoΔ

3.2.3 (IP-041). Dance of the Senses (MB-7.255)

- Kelly KeenanΔ; Johanna BienaiseΔ; Leila Chakroun√ & Joanne Clavel√

3.2.4 (IP-049). The Senses in Illness and in Health II (MB-9.D)

- Cassandra JonesΔ; Desiree FoersterΔ; Sarah Pollman

3.2.5 (R-007). Roundtable. Meet the Author: Crosstalk of the Senses (LB-103, 4th Space)

Organizer: David HowesΔ

- Polina DimovaΔ; Jeremy StollowΔ; John Lee ClarkΔ; Lida Zeitlin-WuΔ

3.2.6 (IP-068). Sensory Legal Studies (LB-205)

- Elizabeth DavisΔ; Alina HrubáΔ; Mario MichasΔ

3.2.7 (IP-059). Plant Sensing (MB-9.C)

Rosalin BenedictΔ; Kei NagaokaΔ; Juliana España KellerΔ

3.2.8 (IP-017). Elevating Low Vision (MB-9.EF)

- Aurélie Roy-BourbeauΔ; Brígida Cristina Maestres UsecheΔ; Mary ShermanΔ

3.2.9 (P-004-II). Panel. Enabling Sensory Access through Technology in Professional and Artistic Contexts II (LB-322)

Organizer: Jarkko Toikkanen

- Juha-Pekka Alarauhio√; Jarkko Toikkanen; Ulriika Väisänen√

3.2.10 (W-020). Workshop. Infusing Sensory Knowledge into Tree Literacy [special off-site event]

Organizer: Rennie TangΔ

- Eleni-Ira Panourgia; Lisa SandlosΔ; Jackie Martin; Rebecca TittlerΔ; Maya Lach-Aidelbaum; Liz MillerΔ [special location: Loyola campus]

PERIOD 3.3

12h30-14h00 (lunch / 8 concurrent 90-minute sessions)

3.3.1 (R-001-II). Roundtable. Sensing the Intangible in the Field: The Potentiality of Immersive Media for Understanding Across the Inter II (MB-9.A)

Organizer: Melissa ParkΔ

- Tamara Stecyk; Vincent LalibertéΔ; Havana Xeros√

Discussant: Florian GrondΔ

3.3.2 (IP-002). Somaesthetics and Anthropology (MB-9.B)

- Aaron BenavidezΔ; Arturo EsquivelΔ; Jules GalbraithΔ

3.3.3 (IP-007). Derangement of the Senses (MB-9.EG)

- Vishnu Vardhani Rajan & Kolar Aparna√; Leah NieboerΔ; Lera KolomietcΔ

3.3.4 (W-007). Workshop. Designing Indoor Smellscapes for Wellbeing (MB-7.255)

Organizer: Jielsing XiaoΔ

3.3.5 (W-017). Workshop. Cards Against Patriarchy: The Abortion Edition (LB-205)

Organizer: Erin HassardΔ

3.3.6 (W-022). Workshop. Modal Olfactory Atmospheres: Experiential Design of Olfactive Environments (LB-103, 4th Space) – to start at 12h30

Organizer: Jayanthan SriramΔ

PERIOD 3.4 14h00-15h30 (5 concurrent 90-minute sessions)

3.4.1 (K-3). Keynote. *Sensing the Social* (MB-9.CD)

Sundar SarukkaiΔ (Public Intellectual, Founder of Barefoot Philosophers, India)

3.4.2 (W-009). Workshop. *Atmo-poiesis* (MB-9.A)

Organizer: Agustine ZegersΔ√

3.4.3 (W-011). Workshop. Community Portal at Uncommon Senses V (MB-9.B)

Organizer: Natan Diacon-FurtadoΔ

3.4.4 (W-019). Workshop. Stir Montreal: Design, Culture & Your Senses (LB-207)

Organizer: Stephanie GreyΔ with Christine GallagherΔ

3.4.5 (W-023). Workshop. Estranged Language: A Workshop on Synesthesia and Writing (LB-205)

Organizers: Tim HorvathΔ with Matthew KirkpatrickΔ

PERIOD 3.5 16h00-17h30 (9 concurrent 90-minute sessions)

3.5.1 (IP-062). Sensory Museology (MB-9.A)

• Constance ClassenΔ; Erin E. LynchΔ; Melanie Schnidrig√

3.5.2 (IP-014). Multispecies Ethnography (MB-9.D)

• Clara Muller√; Stine Louring√ & Zakaria Djebbara√

3.5.3 (IP-021). Remote Sensing (MB-9.C)

• Sylvie GrosjeanΔ; Nicholas Bascuñan-WileyΔ; Rikke Munck PetersenΔ & Hongxia PuΔ

3.5.4 (IP-050). The Senses in Illness and in Health III (MB-9.B)

• Paule Valery Joseph; Vanessa Castello Branco; Meghan Kerr

3.5.5 (IP-065). Sensing the Past III (LB-207)

• Erika WickyΔ; Kimberly Webb; Giorgia M. Maffioli BrigattiΔ

3.5.6 (IP-064) Sensing the Past II (LB-103, 4th Space)

• Tin CugeljΔ; Andy FlackΔ; Celia VaraΔ

3.5.7 (IP-042). Bodies of Water (MB-9.F)

• Abi Smith; Natalie DoonanΔ; Alessandro LivraghiΔ

3.5.8 (IP-060). Traumatic Brain Injury (TBI) (MB-9.EG)

• Karla Berrens√; Nicole Gombay; Kennedy OpandeΔ

3.5.9 (P-011-III). Panel. Making Not Taking Culture: Practice, Purpose, Politics III (LB-322)

Organizers: Jennifer Biddle✓ & Tess Lea✓
Jennifer Biddle✓; Laura McLaughlin✓; Tess Lea✓

PERIOD 3.6 18h00-20h00 (main reception)

3.6.1 (B-3). Gala Banquet – to satisfy your senses (**EV-11.725, Milieux atrium**)

DAY 4: Saturday, 10 May 2025 (MB 9th Floor)

PERIOD 4.1 09h00-10h30 (10 concurrent 90-minute sessions)

4.1.1 (IP-055). Sensory Expertise I: Training the Senses (**MB-9.A**)

• Ana Maria Ulloa✓; Nathan Pécout-Le BrasΔ; Sarah YemsΔ

4.1.2 (IP-030). Sensing Outer Space: The Final Frontier (**MB-9.B**)

• Jessica ChapmanΔ; Genevieve CollinsΔ; Gwenn-Aël LynnΔ

4.1.3 (IP-053). Sensory Ethnography I (**MB-9.F**)

• Malcolm TroonΔ; Francesca Corradini; María Consuelo Robledo Dávila✓

4.1.4 (IP-051). The Senses in Illness and in Health IV (**MB-9.D**)

• Clare WalkerΔ; Tau Lenskjold✓ & Danielle Wilde; Vanessa Castello Branco Pereira✓

4.1.5 (IP-066). Sensing the Past IV (**EV-11.705**)

• Lena FerridayΔ; Faheem Hussain; Michael (Mike) E.S. EmettΔ

4.1.6 (IP-044). Decolonizing the Senses (**LB-207**)

• Kristine Dizon; Melanie Schnidrig✓; Laurel LawsonΔ & Alice SheppardΔ

4.1.7 (R-006). Roundtable. Blinding Insights: A Tribute to Piet Devos (1983-2024), Pioneer of the Field of Literature and the Senses (**MB-9.C**)

Organizers: Florian GrondΔ, Caro Verbeek✓

4.1.8 (P-005-I). Panel. Multisensory Perception and Social Change in Museums and Heritage Sites: 18th Century vs. 21st Century Perspectives I (**LB-322**)

Organisers: Dorit KlugeΔ & Isabelle PichetΔ

• Alexandra Skedzuhn-SafirΔ; Isabelle PichetΔ

4.1.9 (P-012-II). Panel. Ecologies of Enjoyment: Psychoanalysis, and the Environment II (**MB-9.EG**)

Organizer: Simon HajdiniΔ

• Amy McLachlan; Simon HajdiniΔ

4.1.0 Multisensory Art Gallery (EV. ____). The Gallery opens at 10h30 and will close at 13h30

PERIOD 4.2 11h00-12h30 (10 concurrent 90-minute sessions)

4.2.1 (IP-056). Sensory Expertise II: Oenology/Osmology/Dyeing (**MB-9.A**)

- Rumela Chatterjee; Cheryl Prendergast√

4.2.2 (IP-067). The Kitchen as Multisensory Laboratory (MB-9.B)

Martha RadiceΔ & Francisco CrucesΔ; Karina Boggio, María Cantabrana & Francisco Cruces; Sheryl BoyleΔ

4.2.3 (IP-054). Sensory Ethnography II (MB-9.C)

- Karolina Nikielska-SekułaΔ; Catherine Earl√; Craig FarkashΔ

4.2.4 (IP-045). Decolonizing/Reconstituting the Senses (MB-9.D)

- Zoila SchrojelΔ; Natalia Bieletto BuenoΔ; Maria Fernanda Suarez OlveraΔ

4.2.5 (IP-063). Sensing the Past I (MB-9.EG)

- Swati Chatterjee√; Temple Marucci-Campbell; Ana Hedberg OleninaΔ

4.2.6 (IP-015). Research-Creation I (EV-11.705)

- Alex YoungΔ & Lindsey FrenchΔ; Danielle Wilde & Leena Naqvi; Ruth Anderwald√ & Leonhard GrondΔ

4.2.7 (R-002). Roundtable. Media and Hierarchies of the Senses (MB-9.F)

Organizer: Lida Zeitlin-WuΔ

- Lida Zeitlin-WuΔ; Chelsea WardΔ; Kaitlin Clifton ForcierΔ; Júlia Irion MartinsΔ; Harry BursonΔ

4.2.8 (IP-046). Sensing Citizenship and Society (LB-207)

- Sohail KajalΔ; Isabelle Boiteau√; Susanna Trnka

4.2.9 (P-005-II). Panel. Multisensory Perception and Social Change in Museums and Heritage Sites: 18th Century vs. 21st Century Perspectives II (LB-322)

Organisers: Dorit KlugeΔ & Isabelle PichetΔ

- Yoko IwasakiΔ; Dorit KlugeΔ

PERIOD 4.3

12h30-14h00 (lunch / 5 concurrent 90-minute sessions)

4.3.1 (IP-001). Projective Perception (MB-9.A)

- Kevin Hunt & David Johnson; Jason ArcherΔ & Thomas ConnerΔ; Devon Baur

4.3.2 (M-015). Artwork-Performance. *Through Materialities, Bodies and Words* (MB-7.265)

Organizer: Lilia MestreΔ

Collaborators/performers: Diego GilΔ; Valentina PlataΔ; Heather AndersonΔ; VK PrestonΔ; Aaron RichmondΔ; Esteban DonosoΔ

4.3.3 (W-012). Workshop. Reweaving Relationalities: Entanglements in Sensory-Story Methods with/across Multi-Species/Intelligences (MB-9.B)

Organizer: Sheliza Ladhani√

- Stephanie Tyler√; Sophia Marlow√; Mairi McDermott√; Jennifer D. Adams√; Kathleen SitterΔ; Kristen Schaffer√

4.3.4 (W-013). Workshop. Changed and Changing: A Participatory Soundtracking of the Site (LB-205)

Organizers: Elee Kraljii GardinerΔ & Eduardo AbrantesΔ

4.3.5 (W-018). Workshop. Skin, Somas and Scores: An Experiential Movement Workshop and Installation **(MB-7.270)**

Organizer: Carina RoseΔ

4.3.6 (IP-034). Home and Away: Migration Studies **(LB-207)**

• Karolina Nikielska-SekulaΔ; Neslihan Sriram-UzundalΔ & Farideh ShahriariΔ; Nassim Zand DizariΔ

PERIOD 4.4 14h00-15h30 (4 concurrent 90-min sessions)

4.4.1 (K-4). Keynote. *The Liminality of Sensing* **(MB-9.CD)**

Saadia MirzaΔ (Social Sciences Fellow, University of Chicago, USA)

4.4.2 (W-014). Workshop. (SENSE)ITIVITIES **(MB-9.B)**

Organizer: Dona nhamΔ

4.4.3 (W-015). Workshop. Sensing Intangible Cultural Heritage **(MB-9.A)**

Organizer: Warsame IsseΔ

4.4.4 (W-025). Workshop. Sensing Life After Death **(MB-9.F)**

Organizer: Abou FarmanΔ

PERIOD 4.5 16h00-17h30 (8 concurrent 90-minute sessions)

4.5.1 (IP-057). Sensory Expertise III: Attunement **(MB-9.A)**

• Mark Peter Wright; Bronwyn Thies-ThompsonΔ; Runjia Cai√

4.5.2 (P-008). Panel. Multisensorial Consumption Across Place, Time and Space **(MB-9.C)**

Organizer: Ayaka YoshimizuΔ

• Fahad NaveedΔ; Ying HanΔ; Abena SomiahΔ

4.5.3 (R-004). Roundtable. Sensing the Climate Crisis: Bridging Science, Sensors, the Social, and the Senses **(MB-9.B)**

Organizer: Florian GrondΔ

• Amy RomerΔ; Nicola S. SmithΔ; John NeufeldΔ; Gregor KosΔ

4.5.4 (IP-061). Conflict and the Senses **(LB-207)**

• Olya ZikrataΔ; Neslihan Sriram-UzundalΔ & Jayanthan SriramΔ; Margarita Savchenkova√

4.5.5 (IP-004). Queering the Senses **(MB-9.EG)**

• Jo Michael Rezes; Linda Brancalone√; Mark LiptonΔ

4.5.6 (IP-016). Research-Creation II **(LB-205)**

• Eline van Leeuwen√; Vitalija Povilaityte Petri√; Michele GranzottoΔ

4.5.7 (IP-008). Sensing the Environmental: Forests, Rivers, and Sea Creatures **(MB-9.F)**

• Véronique Servais & Magali Ollagnier-Beldame; Vitalija Povilaityte Petri√; John ShigaΔ

4.5.8 (IP-043). Meditation: Minding the Senses **(MB-9.D)**

• Giovanna Paccillo dos Santos√; Hayleigh GiesbrechtΔ; Emilie O'BrienΔ

DAY 1: Wednesday, 7 May 2025 (EV, 11th Floor)

PERIOD 1.1 14h00-15h30 (6 concurrent 90-minute sessions)

1.1.1 (IP-005). Sensing Atmospheres:

- I-088 Bea Dieker (Frankfurt, Germany)

Appealing or Disgusting? Atmospheres: The Most Powerful Game Changers

What makes an apartment, a city, an employer, or a means of transportation appealing or unappealing? Are the factors aesthetic, or are they social? Material or immaterial? And isn't all of this highly subjective? When people wait together for the bus in the rain, we see how weather, architecture, and personal interactions come together to create something entirely new: an atmosphere. However, when we examine these elements separately (weather = natural sciences, architecture = aesthetics, personal interactions = human sciences), we fail to grasp their interplay. I propose a new perspective. Atmospheres result from the resonance of environments and situations and we should explore what drives them. I have identified FIVE FORCES: space, actors, events, sensory qualities, and culture. These forces can be atmospherically felt and experienced, independent of their specific manifestations. Every atmosphere consists of all five forces. Focusing on these FIVE FORCES—and not on the disparate and multimodal elements within them—provides an entirely new approach to designing atmospheres.

We have the power to consciously design atmospheres—in our cities, workplaces, and living spaces. What if public transportation systems made us feel lightness, buildings gave us protection, and workplaces fostered a sense of belonging? Let's start making that happen.

Keywords: phenomenology, ambiance, atmospheres, aesthetics, sociology

- I-195 Peter Farbridge & Crystal Chan (Postmarginal, Montreal, Canada)

The Sensory Machine - alt[d]: Marginality, Sense and Technology

"La machine des sens/The Sensory Machine" is a research and development project focused on dramaturgy of the senses. The timing of the conference is ideal. It follows the project's residency at Eastern Bloc (22 April to 4 May) and precedes a two-day conference organized with Théâtre Déchaînés and public performance of the work-in-progress at Bâtiment7 (22 May to 26 May). At Uncommon Senses, Artistic Director Peter Farbridge and/or Artistic Co-Producer can present and current concrete artistic developments with sensory creation.

The Sensory Machine culminates in an immersive, interactive, site specific ambulatory multidisciplinary performance. The work is being developed with Scènes interactives technologiques and artists working from their unique sensory perspectives of gender, neurodiverse, and (dis)ability identities. We employ technological devices (eg. volumetric video, immersive sound, vibration, piezo sensors) to support the communication of the human senses to emerge their different lived experiences. Audiences will experience this journey guided by sensory stimuli—including sight, smell, sound, touch, and taste—that are enhanced through innovative multimedia technologies. For example, we will explore vibration to journey between the two segments featuring Connor Yuzwenko-Martin (Deaf artist) and Kassel (playwright with Parkinson's Disease). By using vibrating transducers, we can intertwine Connor and Thierry's work through a multisensory dramaturgy; vibration is specific to their explorations of, respectively, Deaf-Blind mobility and bodily tremors. We are not subject to the technology, or treating it as an interesting toy, but rather we see a great potential in the

convergence of these artists' atypical artistic expressions with the technological innovations that can bring forth the potential of the aesthetics of accessibility.

Keywords: dramaturgy, performance, theatre, art, accessibility

- I-187 Devon Baur (Theatre and Performance Studies, UCLA, USA)

What Lies Below: Senses, Technology, and Multi-species Communication

As humans, our world view is formed by the limits of our umwelt (or sensory bubble). Many (or perhaps most) of the multi-species communication systems on Earth slip outside of the realm of our sensorium. If we ever hope to learn to communicate with aliens from another galaxy, we must first learn to “listen” to the subtle whisperings on this planet. Our reliance on the audio-visual has become so entrenched that pulses of information often slither between us, unnoticed. Perhaps one of the greatest sources for cross-species communication is right under our noses. This paper considers smell as a rich and vibrant avenue for cross-species transmissions. Casting aside the Western hierarchy of the senses, it invites us to linger in the invisible pathways of buzzing matter and considers smell as an integral source of knowledge production. To illuminate these overlooked exchanges, the paper turns to artistic case studies. Most notably, “One Tree ID” by Agnes Meyer-Brandis, in which the artist recreates the volatile organic compounds of a specific tree and transforms it into a perfume. The spectator wears the perfume and sits with the tree, inviting an invisible exchange beyond the realm of the human sensorium. Through a post-human analysis the paper draws on Stacy Alaimo, Astrid Neimanis, Anna Tsing and Donna Haraway to consider how unseen olfactory pathways can make kin; and how the act of smelling is nuanced, complex and trans-corporeal. Lower level senses like olfaction are often cast aside, but if we take pause and wade through them we might open up possibilities for communication in languages that are more-than-human.

Keywords: Olfaction, non-human, technology, performance, STS

1.1.2 (IP-010). Wayfinding: Meaning Gleaned in Motion

- I-117 Aaron Richmond and Tamar Tembeck (Post doctoral researcher, Concordia University / Artistic Director, OBORO Gallery, Montreal, Canada)

Navigation Without a Compass - Reflections on Curating the WAYFINDERS exhibition

We wish to present some critical reflections on the exhibition WAYFINDERS, to be presented at the MAI in April 2026. WAYFINDERS explores how we orient ourselves in our bodies, within the universe, and amongst others. In a moment which is marked by social, political, and environmental disorientation, the show brings together up to nine contemporary artists who are suggesting multi-sensorial models for establishing proximity and direction. They are wayfinders of new artistic languages, artists who find novel ways to create and connect. The exhibition explores, in particular, what forms of navigation emerge when the predominance of vision is not taken for granted. Wayfinders features works by artists living with and without disabilities, and is curated by a mixed abilities collective. The exhibition is premised on the notion of “navigation without a compass” – as expressed by the blind poet and literary critic Piet Devos. Devos uses this phrase to convey how the experience of blindness challenges him to invent new ways of finding direction within the urban landscape. Extending this experience into contemporary art, Devos writes about how blindness interrupts the visual distancing that has become a hallmark of aesthetic judgment - and prompts new ways of finding intimacy and orientation amongst others.

Keywords: Critical Disability Studies, Multisensorial, Curation, Wayfinding, Access

- I-098 Lauryn Mannigel and Vicky Sabourin (Media Arts and Sciences, Arizona State University, USA; Faculty of Fine Arts, Concordia University, Canada)

Activating Smell's Political Potential by Smellwalking through Quartier Concordia

How might exploring the boundaries between olfactory comfort and discomfort in urban spaces activate the political potential of scent? In this paper, we reflect on our creative process in developing a guided smellwalk route for Quartier Concordia, Montréal, during Uncommon Senses IV, and implementing a smellwalk to foster olfactory encounters and public discussion, potentially activating the political dimensions of smell. This potential lies in smell's ability to challenge dominant visual frameworks, influence social connections through visceral perceptions of acceptance and rejection, and, when made conscious, increase awareness of social divisions while fostering behaviors that enhance social connection and coexistence (Mannigel, Sabourin, Spackman 2024).

First, we discuss our collaborative approach to designing the smellwalk route. Drawing on the perspectives of artists who value smell's ephemerality, contextuality, and materiality, we outline the creation of the smellwalk path, combining Mannigel's interest in mapping a route around the Henry F. Hall building—a site with a politically contentious history—and Sabourin's familiarity with the characteristic scents of Quartier Concordia. Second, we analyze participants' experiences, linking them to the broader exploration of scent's political dimensions.

- I-069 Aristofanis Soulikias (School of Architecture, Université de Montréal, Canada)
Touching Atmosphere: Handmade Animation for the Animated City

Film animation has consistently dealt with and depicted physical space, as both subject matter and part of its own creative process. As built form and most visual media are increasingly translated into digital “matter”, and as the realms of the physical and the virtual blur into each other, often at the expense of the former, pertinent questions arise as to the value and importance of the physicality in all that which is meaningful in the urban experience.

The paper proposes that atmosphere may not be the sum of ideated concepts and aesthetics that are merely non-visual, but something directly emanating from the physical, as that is experienced (even touched) and remembered individually and collectively. It is an evolving dialectic between the physical ontology of the city and its inhabitants, through its reception, representation, and re-enactment in building it. Handmade film animation, straddling between the physical and the virtual, tampering with materiality through the body, while still producing sensations of movement, narratives, and a multitude of optical illusions, becomes a leading translator of atmosphere into image, accessible to the human consciousness and imagination. It translates a “language” that is as fleeting, mutating, and multisensory as animation itself.

Keywords: film animation, haptic, handmade design, city atmosphere, translating atmosphere

1.1.3 (IP-047). Education of the Senses

- I-090 Ehsan Akbari (Faculty of Education, University of New Brunswick, Canada)
Sensing the Environmental through Art Education

In this presentation, I will explore ways educators can integrate art and sensory education to sensitize learners to environmental issues. Bertling (2023) argued for the urgency of incorporating eco-pedagogy in art education to inspire a generation of ecologically aware citizens. Such teaching aims to nourish learners' connection to the natural world, make visible and sensible the impacts of climate change and inspire climate activism. Sensory arts-based methods are well suited for these objectives. I will outline several examples of artists and art-based methods, such as soundscape compositions, sensory mapping, and sensory photography, as tools that can be integrated into eco-pedagogy. I will focus particularly on doing observational drawings of trees. Observational drawing is a profoundly effective strategy for noticing that which eludes our sensory consciousness. Drawing trees provides an entry point into the vast networks of interconnections among our ancient arboreal friends and all the living things that depend on them for food, shelter, air and all the necessities of

life. These methods and various artistic examples will be presented as tools educators can use to make visible and sensible the invisible bonds between the human and non-human.

Keywords: Ecopedagogy; Sensory Education; Arts Education; Sensory Arts-Based Methods; Environmental awareness

- I-176 Carina Rose (carina rose design, Montreal, Canada)

Skin, Somas and Scores: Experiential movement practices for the architectural process

This paper presents my research on translating the ground-breaking concepts from embodiment theory, phenomenology and findings from cognitive science into experiential somatic awareness and improvisational movement methods for architectural education and practice. Architecture's principal media for composing - space, form, movement, time - correspond to those of the movement and somatic arts. These art forms offer a vast source of psycho-physical knowledge and methods for bodily intelligence to bypass the limitations of designing from prevalent disembodied, ocular-centric, dualistic thinking processes.

In interweaving my disciplines of architect, movement artist and ecologist, I am investigating how somatic and improvisation practices can be primary resources to support ethical, atmospheric and architectural creativity. Conceptual and applied methods from artistic revolutions in dance and movement arts that challenged traditional paradigms and redefined aesthetics, embodiment, atmosphere, and spatiality are central to my research. The premise is that these experiential methods induce perceptual shifts with the potential to revolutionize architects' creative relationship with all life forms, matter, built space and natural environments and, in doing so, instigate the design of atmospheres and architectonics that support the thriving of all life.

Keywords: Embodied Space; Improvisation; Somatics; Architectural education; Ethical design

- I-010 Nathaly Karina Calderón Millán (University of Chile, Chile)

Heritage Education and Pedagogical Innovation: Neurosciences, Games and Audiovisuals in Puente Alto

The project developed multimodal material that linked heritage education with neuroeducation. The proposal was made to disseminate the heritage of Puente Alto, a peripheral town of Santiago de Chile that has yet to be studied much. For the project, an animated audiovisual short was created, a fictional story with typical characters from Puente Alto. It contains original music made according to the musical eras of the town. The audiovisual also showed places recognized by the inhabitants, some existing and others that have already disappeared but continue in the memory of the inhabitants. In connection with continuity with the audiovisual, a board game was created that contained characters that appeared in the audiovisual, places in Puente Alto that also appeared, and highlighted the natural heritage, questions of challenges, knowledge, and opinion. This multimodal cycle was called "I remember you, Puente Alto!" It was designed to achieve significant learning using the guidelines of neuroeducation, appealing to emotions, inviting movement, using gamification, and stimulating the senses of hearing, sight, and touch. The project was applied to a pilot of 10 workshops with children and adults, to which an information-gathering instrument was used to analyze the experience and impact of the methodology.

Keywords: Multisensory, multimodal, education, heritage

1.1.4 (P-014). Panel. Sensing Triggers: Trauma, Therapy, and Ethics in Education

Organizer: Elizabeth Davis (Sociology and Anthropology, Concordia / Ontario Institute for Studies in Education/University of Toronto, Canada)

Has the world become more triggering—or are people too sensitive these days? Over the past ten years, cultural controversy over trigger warnings has skyrocketed. Understandings of who trigger warnings are for, as well as what they may make possible, have become as ubiquitous as they are

inconsistent in scholarly literature and popular discourses. Do trigger warnings help people to learn about that which is distressing, harmful, and injurious in ways that do not retraumatize—or do they foreclose the possibility of learning from histories and representations of violence, disaster, and injustice? Engaging scholarly, cross disciplinary, and popular sources, this panel explores the following questions: What are trigger warnings, how are they sensed, and what sensibility do they foster? What is the significance of the discursive shift which marks the growing acceptance of trauma discourse and trigger warnings discourse? How can we reconcile the history of trigger warnings as accommodations for people already aware of a trauma with the increasing perception of trigger warnings as a vehicle for avoiding awareness of trauma? What is the responsibility of institutions such as schools and post-secondary learning institutions in supporting mental health and/or minimizing harm to students living with trauma?

- Elizabeth Davis (Department of Sociology and Anthropology, Concordia University / Ontario Institute for Studies in Education/University of Toronto)

Trigger Warnings and the Trauma of Representation

To teach about social justice or provide an honest accounting of the violent histories out of which the present is born requires an encounter with violence as it is represented through curriculum. The student must be affected by such violence in order to learn (Todd, “Bringing More Than I Contain,” 2001). But what is the relationship between being affected and being harmed by representation? This paper argues that trigger warnings are a specific aspect of the modern discourse of trauma that has burgeoned over the past three decades (Fassin and Rechtman, *The Empire of Trauma*, 2009; Pinchevsky “Screen Trauma” 2016). Specifically, trigger warnings form part of the discourse of trauma when representation is at stake (whether in media, news, novels, or other objects of curriculum). At stake in this discourse is how representations are seen to affect the sensible, sensitive, and sensory subject. Looking at examples of trigger warnings in media from epilepsy, to suicide, to pornography, this paper explores how the “harm” of representations is figured within trauma discourse and the significance of these figurations for ethical pedagogy.

Keywords: trauma, trigger warnings, pedagogy, media, representation

- Polina Kukar, (Ontario Institute for Studies in Education/University of Toronto, Canada)

Does Education need Therapy? Thinking about the Philosophical and Practical Aspects of Access to Mental Health Supports in Ontario Public Schools

Does education need therapy? Thinking about the philosophical and practical aspects of access to mental health supports in Ontario public schools. In their 2006 book *The Therapy of Education*, Smeyers, Smith, and Standish trace the longstanding relationship between elements of therapy and the project of education. Spanning the history of Western philosophy in conversation with a variety of educational initiatives and interventions, Smeyers et al. repeatedly invite readers to reconsider the role of educators in relation to both therapeutic and educational ideals. This paper puts some of the major ideas in *The Therapy of Education* in conversation with the post-pandemic mental health landscape in Ontario public schools as reported by the non-profit educational research group People for Education. The pandemic thoroughly re-organized students’ sensory landscapes, with Ontario pandemic school closures acknowledged as some of the longest in the world (Gallagher-Mackay et al. 2022). As students have returned to physical schools, the impact on mental health has become apparent. How can educators think about the ways in which the pandemic may have affected students’ sensory and meaning-making experiences? How are educators to understand their role in relation to these shifts? Are Ontario schools to view student distress as a collective or individual trauma, new or long-standing? What is at stake? This paper explores both the philosophical and practical implications of such questions.

Keywords: Ontario schools, student mental health, therapy, trigger warnings

- Megan Boler (Ontario Institute for Studies in Education, University of Toronto, Canada)

Sensing the Public and Private Spheres: On the New Therapeutic Sensibility in Education

A seismic shift is underway, upending educational spaces with therapy-speak. From trigger warnings to safe spaces, discourses previously reserved for the private space of conversation with a therapist are now reshaping spaces traditionally conceptualized as public and collective. This new permeation of therapy-speak within educational spaces brings with it another seismic shift, as discourses normally reserved for the private and individual project of therapy enter the public and collective educational setting. This reality points to a major cultural shift: emotions, once considered "private", have now become "public" and "collective" in a significantly new way. However, whose emotions and sensory experiences are being centred and/or marginalized by terms such as "trigger warnings", "discomfort", and "safe spaces" in educational settings? This paper begins with a brief history of the feminist scholarship on emotions and affect that undergirds this shift (e.g., Campbell "Being Dismissed" 1994; Lorde *Sister Outsider*, 1984; Jaggar "Love and Knowledge" 1989). Then some tensions between individual and collective emotional experiences in educational settings are explored before finally examining ideas of "discomfort" (Boler, *Feeling Power*, 1999), "safe spaces" and "trigger warnings" in turn.

Keywords: therapy, education, public/private, feminist theory, emotions

1.1.5 (M-022). Artwork-Performance. *Through a Meadow Darkly*

Organizer: Michelle ShumanΔ with Bea AnteahΔ & Camille CourchesneΔ

See the *Catalogue of Artworks in the Multisensory and Virtual Art Galleries* for the abstract for this performance piece.

1.1.6 (M-010). Artwork-Performance. *Inescapable Contradictions in Creative Encounters Across Ethnography, Art, and Technology*

Organizer: Paolo GruniΔ with François LespinasseΔ and Thomas SeibelΔ

See the *Catalogue of Artworks in the Multisensory and Virtual Art Galleries* for the abstract for this performance piece.

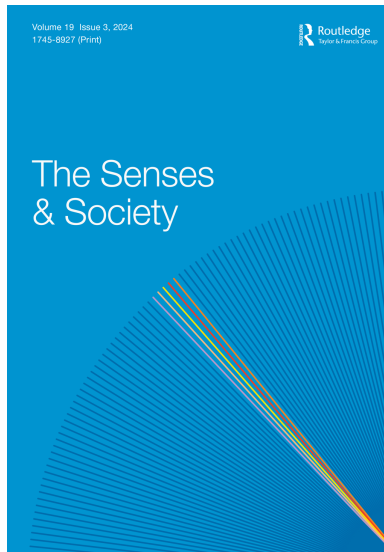
PERIOD 1.2 16h00-17h30 (3 concurrent 90-min sessions)

1.2.1 (K-1). Keynote. *Sensory Studies 2026: A State-of-the-Art Review*

Michael Bull✓ and David HowesΔ

2026 will mark the 20th anniversary of the launch of *The Senses and Society* and coining of the term 'sensory studies.' *Senses and Society* was founded by Michael Bull and David Howes (who have alternated in the role of Managing Editor every 3-4 years) and Doug Kahn and Paul Gilroy. The term sensory studies was selected (over e.g. 'sensography') and used in the title of the inaugural article, 'Introducing Sensory Studies,' in order to serve as an umbrella term for the multiple subdisciplines that contributed to the genesis of this emergent field of study (e.g. history of the senses, anthropology of the senses, media studies, etc.) and the multiple extant interdisciplinary fields of inquiry that divide up the sensorium (visual culture, auditory culture (or sound studies), taste cultures, etc.). The inaugural article advanced a series of tenets, such as 'the perceptual is *cultural and political*' and 'The senses mediate the relationship between self and society, mind and body, idea and object. *The senses are everywhere.*' We also envisioned the journal as offering an antidote to the 'logocentrism and ocularcentrism' of conventional

social scientific accounts of meaning and problematize the increasingly homogenized notion of 'the body.' The article concluded with the promise: 'Readers may expect to find something for or about each of their senses in virtually every issue.' In this presentation, we reflect on our stewardship of the journal and ever-evolving meaning and scope of 'sensory studies' as a term of art.



1.2.2 (W-004) Learning(with)plants

Organizer: Vitalija Povilaityte Petri (Brussels Health Gardens, Belgium)

In „Learning(with)plants“ interactive workshop we will invite one guest plant to participate in our practice-based research space of sensing and healing with plants. We will reflect on vegetal intelligence and will question what plants can teach us and how they can participate in our mutual learning to respond to the challenges of the fast-changing world. We will be sharing stories, memories, experiences, feelings, diverse knowledges and we will be writing(with)plants by shapeshifting into a guest plant, exploring phytography by creating a short story, poem, photo, prayer, opinion piece, collage, land art or some other artwork.

Keywords: plants, learning, guest, shapeshifting, healing

PERIOD 1.3 18h00-20h00 (opening reception)

1.3.1 (B-1). Insipid Banquet

Abstract to follow.

PERIOD 1.4 20h30-21h45 (special off-site event at Cinéma moderne)

1.4.1 (M-019) Artwork-performance. *Nous sommes au cinema / We're in the Cinema*

Organizer: Julie FaubertΔ

This experimental sound, video and performative creation from Julie Faubert unfolds within the very specific context of the Cinéma moderne screening room in Montreal. It is the result of several years of in situ creative work at Cinéma moderne. Through sound images, live light framing and projected video

sequences, the nature of the image is constantly questioned. Thanks to the interplay of quasi-synesthetic references, it is the dark room itself that is represented, activated, doubled, shifted, disturbed and even mirrored. The cinematographic Dolby Atmos sound diffusion system is used in an unusual way, pushed to the extreme limit of its spatializing potential. Plunged into darkness, the audience experiences the many apparitions that reveal the performers' poetic use of the space. Through questioning the image, and challenging the conventional cinematic regime of representation, this project proposes an alternate way of being in presence.

Spaces are limited. Pre-registration is required. Cinéma moderne is situated at 5150 Boul. Saint-Laurent, Montreal, Quebec H2T 1R8. Directions: Take the green line from the Guy-Concordia metro station to Berri-UQAM, then the orange line to Laurier, then walk a few blocks (whole trip: 29 minutes)

DAY 2: Thursday, 8 May 2025 (MB 9th Floor)

PERIOD 2.1 09h00-10h30 (9 concurrent 90-minute sessions)

2.1.1 (IP – 035) Literature and the Senses I

- I-019 Annabel Castro Δ (Cinema and Communication, Universidad de Monterrey, Mexico)
Sensing the Borderland in the Work of Female Writers from Northern Mexico and South Asia

The objective of this paper is to analyze the role of multisensorial representation in producing the reader's borderland experience. It focuses on literary work by female authors from Northern Mexico and South Asia. Particularly on specific texts by Juana Adcock, Orfa Alarcón, Patricia Laurent, Ila Arab Mehta, Krishna Sobti and Kundanika Kapadia. The selections embody the border in mental health, race, society and religion as well as from an environmental perspective. Identifying how multisensorial representation contributes in bringing to life the border from these diverse points of view is the goal of this paper. The authors come from states on the northern frontier of their countries, states with desert zones in their territory, where temperature rises above 40 degrees celsius seasonally. Antipodally located as their regions are, the aim is to find common ground in their work, to construct and explore this intentional frontier. The analysis presented here is connected to a practice-based research art project entitled Zan. Project Zan has organized intercultural reading seminars where participants collaborate sharing their perspectives on gender, borderlands, discrimination, sexuality, and violence. The institutions that have shared their academic community with Zan include University of Rajasthan, University of Kashmir, UANL and UACJ.

Keywords: Senses, borderland, female writing, Mexico, South Asia

- I-065 Caroline Pollentier Δ (English, Sorbonne Nouvelle University, France)
Re-Minding Skin: Modernist Cognition, Thermoception, and Haptic Vulnerability

This paper seeks to revalue the sense of touch in narrative studies by considering the nexus between skin and mind in modernist fiction. In classical narratology, "transparent minds" (Cohn 1978) have mostly been read through the abstract, disembodied prisms of sight and voice. In postclassical narratology, fictional minds were subsequently framed "beyond the skin" (Palmer 2004). In "Re-Minding Modernism" (2011), cognitive narratologist David Herman used the theory of extended cognition to demonstrate that there is no such thing as an inward turn in modernist fiction. My point is to question this negation of interiority and the forgetting of touch in narratology by highlighting epidermal figures of mind in modernist fiction. Drawing on Didier Anzieu's model of the Skin-Ego, cognitive narratology, as well as more recent ecocritical studies on thermoception (Clare 2019, Hsu 2023), I will argue that the perception of cold and warmth is instrumental to the modernist

representation of consciousness. Through close readings of Mulk Raj Anand's novel *Untouchable* (1935) and Jean Rhys's interwar fiction, I propose to show how thermal aesthetics intertwine poetics of mind with politics of social justice through an attention to vulnerable bodies.

Keywords: temperature, touch, modernism, fiction, vulnerability

- I-092 Danlu Chen Δ (Comparative Literatures and Cultures University of Bristol, UK)

Sensing Urban Acoustic Ambience and Uncanny Sensations in Émile Zola's 'La Mort d'Olivier Bécaille' (1884)

Sound has the capacity to defy spatial boundaries and create an immersive ambience, reflecting the ways in which people inhabit and interact with the environment. In his short sensation fiction 'La Mort d'Olivier Bécaille' (1884), Émile Zola mobilises Naturalist depictions of sound, in order to portray uncanny sensations and anxiety in the urban space during the process of modernisation in late nineteenth-century France. The male protagonist Olivier Bécaille experiences catalepsy and sensory impairment after he takes the train to Paris from the provinces. He can only perceive what happens around him by listening to his surroundings. The depiction of complex urban sounds in Bécaille's uncanny narrative presents his identity as a migrant and urban outsider from the French countryside. The cries of lower-class merchants on the street, the overwhelming noise in the metropolis, and the din of the train in his dream signify disparity and coexistence as effects of modernisation. Through sensory studies of Bécaille's auditory experiences and urban soundscape, this paper explores the interaction between the city dweller and the changing external environment, and the tension between the traditional and the modern, between the natural and the mechanical.

Keywords: sensory perception, urban acoustic ambience, uncanny sensations, Émile Zola, 'La Mort d'Olivier Bécaille'

2.1.2 (IP-023). Sensing Space I: Architecture

- I-004 Elisabeth Tangerner √ (History (Medieval History), University of Salzburg, Austria)

Sensing the Divine: Sensory Experience and Space in the Late Medieval Benedictine Abbey of Lambach (Austria)

In the cloistered worlds of late medieval monastic life, sensory perception had a decisive impact on the spiritual experience and communal identity of conventuals. This paper explores how sensory worlds were created, experienced and discussed in the Benedictine Abbey of Lambach (Upper Austria) during a period of profound transformation in the late Middle Ages. As old ways of thinking were questioned and new intellectual currents such as humanism began to challenge monastic traditions, the monastery itself evolved into a place where sensory perception—mediated by space, material culture, and the body—was crucial for the sacred and the mundane. How did the architecture of monastic spaces shape sensory engagement with the divine? In what ways did objects and rituals foster specific sensory practices? How did reforms influence the way monks perceived and interacted with their environment? By analyzing textual sources from the Abbey, this paper aims to uncover the complex sensory dynamics at play, revealing how materiality, space, and bodily experience intertwined with the monastic pursuit of spiritual purity. Ultimately, this investigation seeks to contribute to the broader fields of sensory studies, monastic history, and cultural anthropology, while offering new perspectives on the embodied experience of sacred spaces in the late medieval Christian world.

Keywords: Benedictine monastery; Late Medieval; Space; Body; Material Culture;

- I-124 Eman Shokry Hesham (Max Planck Kunsthistorisches Institut, Florence, Italy)

Walking through Mamluk Opus Sectile Spaces

Qibla walls and iwans in Mamluk architecture are usually the most adorned spaces compared to other spaces inside mosques and madrasas. Qibla walls in mosques are both a tangible façade and an intangible surface between the prayer hall and the Ka'ba, or the house of God. They are essential materials that should be identified on the wall between the prayer and prayer area and the outside world. Thus, most innovative designs are presented on the Qibla walls, especially on walls. Opus Sectile decoration is a standard feature in most Mamluk architecture in Cairo. Undoubtedly, physical movement through interiors embellished with opus sectile decorations on walls and floors reveals different dynamics, a sense of orientation, and a feeling of space. At first glance, this decorative technique uses colourful material pieces to create flat, two-dimensional designs. However, whether Mamluk opus sectile designs remain static with contrasting colours is worth considering. By exploring various spaces of different functions in some examples, we can better understand how movement and proximity to the opus sectile compositions impact our visual realisation space as viewers and users. Limiting our study and experience to Qibla walls and Qibla iwans, it is crucial to note that Mamluk opus sectile decorations are not necessarily restricted to two-dimensional designs; other characteristics that define Mamluk opus sectile are worth exploring. Additionally, this research offers a new understanding of how proximity to Mamluk opus sectile compositions can affect our visual perception of the space, which is paramount for studying Mamluk architectural decorations.

Keywords: mihrab, opus sectile, spatial effect, optical illusion

- I-064 Blanka Misić Δ (University of Vienna, Austria)
Cognitive and Sensory Aspects of Ritual Experiences in the Cult of Mithras: A Case Study From Roman Pannonia

Drawing on recent scholarship from cognitive science of religion and sensory studies, the present paper outlines a new theoretical framework for explaining how religious rituals were learned, remembered, and transmitted in the context of the Graeco-Roman world. This framework, termed the Religious Learning Network model, posits that sensory stimuli experienced by the individual during ritual played a significant role in creating and consolidating memories of ritual proceedings. This framework will be presented and tested within a case study of a congregation of worshippers of Mithras from the Roman province of Pannonia. The paper will analyze archaeological evidence of the mithraeum as a ritual space, drawing conclusions about the sensory experience it may have afforded. The paper will illustrate how the sensory interaction of the worshippers with the ritual environment (space, objects, and events) impacted not only the way they experienced and remembered ritual proceedings but also the manner in which worshippers bonded with each other.

Keywords: sensory archaeology, ritual experiences, cognitive science of religion, Roman religion, cult of Mithras

2.1.3 (IP-018). Sensitive Material I: The Production of Tangible Cultural Heritage

- I-045 Audrey Colonel-Coquet (Université Grenoble Alpes/LARHRA, France)
The Smell of Leather, From the Material to Fragrances, in the Light of History: The Example of Russia Leather

Surrounded by myths and legends, Russia leather is at the heart of a whole collective imagination. It is said to have originated by chance, when a cavalryman in the Russian army rubbed his boots against the bark of birch trees, making them waterproof. One story has it that it resurfaced in the 1970s, following the discovery of the wreck of an 18th-century Russian ship carrying leather that was found intact 200 years later.

From the story of its origins to its supposed rediscovery, via the myth of its lost recipe, Russia leather has given rise to a whole literature extolling its olfactory particularities since the 19th century. There is no doubt that it was the subject of considerable trade between Russia and the rest of Europe in the

18th and 19th centuries. In Europe, particularly in France and England, many tanners tried to reproduce it. A distinction must therefore be made between “authentic” Russia leather and so-called Russia leather.

This presentation will look at the role of smell in its manufacture and the perception of its sensory qualities, particularly olfactory qualities, in nineteenth-century technical literature, in a context of industrialists' desire to reproduce it as manufactured in Russia. She will then look at the use of leather scents in perfumery.

Keywords: Leather, Russia Leather, Perfume, smell, sens

- I-066 Ningxiang Sun √ (School of Social and Political Science, University of Edinburgh, UK)
Give Me a Pottery Factory and I Will Split the World

Latour's concept of "immutable mobiles" has shaped our understanding of scientific revolution in modern European society. This paper extends his insights from laboratories to everyday objects - pottery, clothes, and furniture - developing it from a theory of science into one of sensory experience transformation.

I argue that by the late 18th century, a fundamental shift occurred: the separation of objects' "surface" from their "body." This separation, exemplified by pottery and furniture production, transformed both tactile and visual experiences of everyday objects. It enabled the large-scale attachment of distant cultural experiences to local objects, accelerating the circulation of heterogeneous sensory experiences and dissolving the coherence of living worlds. As this separation became widespread by the mid-19th century, everyday objects became isolated entities, leading to the disintegration of holistic domestic environments into fragmented spaces, contributing to a new mode of sensory experience, as documented by Simmel, Benjamin, and Kracauer.

This paper provides fresh perspectives on how pottery factories, like Latour's laboratories, became sites where the world was disintegrated and reassembled. It bridges technological progress and sensory experience transformation, illuminating how changes in production methods reshaped the experiential landscape of modern European society and our contemporary sensory world.

Keywords: Material Culture, Immutable Mobiles, Sensory Experience, Object Design, Everyday Life

- I-203 Sowparnika Balaswaminathan Δ (Religions & Cultures, Concordia University, Canada)
Sensory Labor and Sensible Aesthetic Communities: Traditional Hindu Sculptors and Claims-making in Contemporary India

South Indian bronzes are a well-recognized and aesthetically venerated art object and Hindu religious idols. The dying tradition was revived through governmental efforts after independence by installing a sculpture school in the Tamil town of Swamimalai which has produced an evergrowing community of sculptors, marked by diverse locations of caste, class, education, and occupational orientation. Yet, on account of the neoliberal demands of commodification, their differential labor potentials must reproduce an aesthetic sensibility that evokes an institutionally mandated qualia of authenticity. How do artisans respond to these incommensurable qualifications that require the predictability of traditional art, the ineffability of sacred idols, and the quirkiness of craft? In this paper, I examine how sculptors from non-artisan castes claim expertise and belonging through the sensory aspects of labor that binds them to their art and the historical tradition of bronzecasting. I utilize the notion of “distribution of the sensible” theorized by Jacques Rancière to argue that the focus on tactile knowledge allows these sculptors to create an artisan community rooted in shared aesthetic sensibility rather than caste identity.

Keywords: labor, religion, craft, community, aesthetics

2.1.4 (IP-031). Haptic Aurality.

- I-130 Kristian North (INDI, Concordia University, Canada)

The Haptic Sound Field: Spatial aspects of Haptic Aurality in Acoustic and Electroacoustic Diffusion

This article explores the haptic dimension of acoustic fields, considering its influence on the perception and construction of actual and virtual spaces. A 'haptic aurality' (introduced in a recent article for *Organised Sound* (North 2024, Cambridge Press)) is developed, including sometimes contradictory accounts of 'haptics' from perceptual sciences, engineering, media studies, and post-structuralism, as found in works by David Parisi, Deleuze and Guattari, Walter Benjamin, and Laura Marks. This framework is applied to the sensorial experience of acoustic fields (free-field, interactive, diffuse-field, resonant spaces), wherein haptic sensations emerge from the relative density of sonic matter acting upon the body, shaped by the balance of sound wave absorption and reflection in (semi)enclosed spaces. Acoustic behaviours might reflect intended functions—indoor spas, Javanese temples, and the neolithic Hal Saflieni Hypogeum, a subterranean burial site, are offered as examples of haptic sound fields orienting towards transcendence. By contrast, anechoic chambers provide the haptic 'shock' of confronting the repressed corporeal reality in the sound of one's own heartbeat or blood circulation, and the uncoloured experience of what Barry Truax calls psychoacoustic 'volume' or the space inside the sound. The simulation of these actual haptic spaces is addressed, with insight into spatial construction in electroacoustic diffusion techniques and immersive audio. The design and subjective experience of these actual and virtual haptic soundscapes intersects with notions of constructed space in works by Gaston Bachelard, Henri Lefebvre, bell hooks, and Michel Foucault.

Keywords: Haptics, Acoustics, Soundscape, Environmental Design, Haptic Aurality

- I-143 Jake Zaslav (Communication Studies, Concordia University, Canada)

I have no Mouth, and I must Breathe: Sensing the Breath of ChatGPT

In the summer of 2024, ChatGPT released its Advanced Voice Mode. While the product was lauded for its rapid response time, emotional expressiveness, and vocal impressions, one feature garnered the most attention: its need to breathe. In this presentation, I will examine how ChatGPT's insistence on taking audible breaths offers a way for chatbots to interact with users synesthetically. Drawing upon Davina Quinlivan's concept of Haptic Hearing, I argue that listening to something breathe is an experience that is not just heard but also felt in the flesh and mind. By utilizing breath in its responses, ChatGPT creates a sense of proximity in users that communicates a sense of life, shapes the listener's breath, and fosters emotional connection with the machine. In engaging the user's soma – the living body where the physical, mental, and emotional affect each other – ChatGPT encourages users to interact with the chatbot as if it is a human being despite knowing it does not actually feel or think in the same way we do. Through this case study, I highlight how "naturalness" in chatbot interactions can be achieved through not only faster response times and context-aware outputs but also by fostering somatic engagement with the user.

Keywords: Generative AI, Breath, Chatbots, Multi-sensory Design, Sense and Technology Studies

- I-104 Zhiqiang Liu √ (Comparative Culture and Language, Arizona State University, USA)

More Than What My Skin Knew: Flowing Affects and Emotions in The Glory

The 2022-2023 Netflix series *The Glory* emerged as a phenomenon in post-pandemic South Korean television, generating internationally significant acclaim and a highly enthusiastic audience response. The producers have invented a revenge-themed narrative space in order to tackle the task of representing the ingrained institution of school bullying and the unthinkable trauma caused by it. In this essay I analyze the flowing affects and emotions conjoin the two spaces within and beyond the screen from both phenomenological and new phenomenological points of view, and position it in the theoretical framework of haptic sensuality and pathicity respectively formulated by Vivian Sobchack and Tonino Griffero. I focus on the audio-visual design of this TV drama in the creation of haptic and pathic space, in which algesthesia, injustice, hatred and post-revenge relief flow back and forth. Furthermore, I examine the limitations and new possibilities of applying Sobchack's and Griffero's

cinematic theoretical frameworks to television studies, especially considering the broader accessibility of television and smartphone screens compared to traditional cinema screens. Through analysis of the representation and invocation of the different bodily senses in the TV series, I argue that, while the cinema screen may offer a more immersive experience, the quotidian presence of television and smartphone screens brings the issue of school bullying into closer proximity with viewers' daily lives, thereby fostering heightened awareness of the phenomenon.

Keywords: affects, emotions, phenomenology, revenge aesthetics, The Glory

2.1.5 (IP-022). Tools as Sensory Instruments

- I-068 Marko Zivkovic Δ (Anthropology, University of Alberta, Canada)

The Whispering hand-plane: Unifying Senses in a Woodworking Workshop

Woodworker-philosopher James Krenov paid minute attention to senses in the workshop: a simple handmade wooden plane is the “cabinetmaker’s Stradivarius.” Tuned perfectly, it gives you a “soft whispering sound” as it makes fine, thin shavings that shimmer in the light. What “confederates the senses,” say Michel Serres, is body in balance and movement, its exquisite proprioceptivity. No “seated professor,” taught him any productive work, whereas his “gymnastics teachers and coaches inscribed its very conditions into his muscles and bones.” If our sciences and inventions all ultimately come from dance, craft training, or climbing mountains, as Serres claimed, are we losing something essentially human by offloading our bodily/sensorial skills to technologies we invented: memory lost to writing, hand writing skills to printing, face-to-face sociality to smartphone screens ... I want to examine the last iteration of these old laments through woodworking as a part of what is hailed as a contemporary craft renaissance. I propose that examining this movement to reengage senses in the microcosm of the contemporary maker’s workshop could help us think through the current moment of anxiety about AI, driverless cars, sociality in the age of smartphones or the bullshit job economy.

Keywords: proprioception, sound, touch, craft, technology

- I-046 Bar Efrati Δ (School of Archaeology, University of Oxford, UK)

Material Sense: Exploring the Entanglement of Perception, Worldviews, and Material Choices Since Paleolithic Times

Perception is often defined as the awareness of elements within the environment through physical sensations, as a physical experience interpreted in light of one’s past experiences, and as a quick, acute, and intuitive understanding and appreciation. Viewing perception as enactive highlights that it relies on a person’s sensorimotor knowledge, making it an intentional action involving all senses. This plays a crucial role in exploring the environment and forming categories based on sensory experiences.

In a parallel disciplinary universe, the ontological turn explores diverse viewpoints on personhood, being, and relationships between humans and non-humans in ethnography and archaeology. This framework suggests that the choice of materials for object-making stems from deeper connections beyond functionality or symbolism. Materials are seen as active agents that influence human relationships. This study investigates the role of human perception in object-making, focusing on the process from material selection to the finished object.

In this study, I will explore the integration of studies from the philosophy of mind and the ontological turn to understand how perception, experiences, and memory are linked to object and tool-making from the Paleolithic period to the present. Through daily, ethnographic, and archaeological examples, I will suggest that key aspects of human behavior have deep prehistoric origins, indicating that prehistoric people consciously perceived their environment from early Paleolithic times.

Keywords: Enactive perception, Sensory experience, Materiality, Memory, Traditional ecological knowledge

- I-106 Niharika Russell Δ (Art History, University of Toronto, Canada)
Bottling Beauty & Distilling Desire: Perfume and Plasticity in the Ancient Greek World

Though the perfumes that suffused numerous social and spatial realms of the ancient Greek world no longer remain, we are left with a number of the vessels which once held this precious liquid. The playful, mimicking shapes of perfumed oil vessels which are categorized as plastic in form are especially evocative of their absent contents, having once dispensed scent directly from ceramic human figures and body parts, animals (both real and otherworldly), shells (both aquatic and agricultural), and more.

Despite growing interest in the interactive mechanics of ancient Greek ceramics, little scholarly attention has been paid to how these ceramic vessels provide a potent case study for considering the syn-aesthetics of ancient Greek aesthetics. This presentation will examine how the plastic perfume vessels produced from the Archaic period onward are constructed according to interrelated olfactory, haptic, and visual modes and repertoires of engagement with their forms and contents. In doing so, we may explore the manner in which these vessels and their sensory relationships index a perceptive slippage between animacy and inanimacy at play within the conceptual scope of kalos (beauty) in ancient Greek thought.

Keywords: Plasticity, synaesthesia, 'kalos,' ceramics, perfume

2.1.6 (P-009-I). Panel. Making Sense of Reproductive Politics: Sensory Approaches to the Study of Abortion Regulation, Contestation, and Access I: Sensory Approaches to Abortion Activisms

Organizer: Elisa Fiore Δ (Human Geography and Spatial Planning, Utrecht University, Netherlands)

Reproductive politics is one of today's most polarized issues, sparking intense debate over bodily autonomy, healthcare access, and state control. Opposition to abortion is intensifying globally, manifesting through increasingly restrictive regulations (e.g., near-total bans, "heartbeat bills") and growing anti-choice mobilization. In response to this anti-abortion drift, pro-choice advocates have organized into powerful networks, mobilizing legal, social, and direct-action strategies to protect and expand reproductive rights. Abortion scholars have called for intensified engagement with the different relations of power inherent in abortion politics, including state biopower, embodied resistance, and contested citizenship (Sutton & Vacarezza 2021). While disciplines like geography (e.g., Calkin 2019; Calkin, Freeman, and Moore 2022), law (e.g., Berro Pizzarossa and Nandagiri 2021; Hill 2021), women and gender studies (e.g., Sutton and Vacarezza 2021; Sutton 2023), anthropology (e.g., Hermannsdóttir and Dybbroe 2023; Wollum et al. 2024), and even architecture (Brown 2013) have made strides in this area, sensory studies have yet to engage extensively with abortion as a subject, leaving the role of sensory perceptions and norms in regulating, seeking, and contesting abortion largely unattended. This panel foregrounds sensory approaches as essential to a fuller understanding of abortion politics and explores how sensoria influence individual decision-making, shape collective mobilization, inform regulatory frameworks, and affect the political rhetoric surrounding reproductive rights. In so doing, it lays the groundwork for a sensory-centered perspective on abortion politics.

- Elisa Fiore Δ & Victoria Seca (Human Geography and Spatial Planning, Utrecht University, The Netherlands; CONICET, Argentina)

Abortion Activism, sonogram technology, and the sensory assemblage of abortion protest

Abortion activism – both pro- and anti-choice – has surged to a central driver influencing the reorganization of abortion landscapes globally. Multisensory tactics like the weaponization of sound and music in anti-choice protests (Edgar 2017; Lentjes 2021) or the mobilization of visual repertoires of abortion rights in pro-choice demonstrations (Sutton and Vacarezza 2020) have been crucial components of abortion activisms, enabling them to shape not only public space but also political

and legislative terrains. In this paper, we want to focus on one specific multisensory tactic of abortion activists – namely, the deployment of sonogram technology – and interrogate its role in the sensory assemblage of abortion protest. Sonogram technology has often been discussed in feminist literature, especially in relation to how its imagery erases women’s bodies, fragments the maternal body from the fetus, and gives currency to fetal personhood discourses (Mitchell 2001; Petchesky 2001; Roberts 2016; Stabile 1992). To date, no attention has been devoted to how abortion activists use sonography as a “technology of protest” (McCaffrey 2023). Drawing from recent pro- and anti-choice activist actions in Argentina and Italy, we investigate sonography’s performative use as a central object in public abortion protests to engage audiences through visualization and auscultation, thereby evoking strong emotional responses and influencing public perception and moral judgment around abortion. In so doing, we do not just reveal how abortion politics is entangled in a sensory repertoire that simultaneously draws on scientific instruments and other embodied sensoria inherent in the patriarchal ordering of society. We also point to the senses as powerful avenues for the (re)clamation of reproductive autonomy and the disruption of gendered and intersectional hierarchies.

Keywords: sonography, abortion, public protest, abortion activism

- Cordelia Freeman [√] (Human Geography, University of Exeter, United Kingdom)

Acompañamiento with the Heart: Emotions and Embodiment in Self-managed Abortion Access in Latin America

Abortion is criminalised across much of Latin America, which makes knowing how to access a safe abortion incredibly difficult. In response, ‘acompañante’ groups have sprung up across the region to ‘accompany’ people through self-managed abortions with abortion pills, either mifepristone with misoprostol or misoprostol alone. Broadly speaking, acompañamiento [accompaniment] can be understood as a feminist model of care whereby activists provide information, often the pills, and the support to people wishing to have an abortion. Through my interviews with acompañantes across Latin America, the emotional labour and the embodied nature of such support has come to the fore. Acompañamiento is intrinsically bound up with emotional support because as one participant described, understanding what a ‘safe abortion’ is needs to include safety ‘not only in the medical sense, of the body, but safe in the aspect of mental health and emotions’. Literature on accompaniment practice has begun to recognise the emotions bounded up with the work and activism. It has been described as loving, tender, empathetic, and joyful (Kimport et al, 2023; Belfrage, 2024), but participants also described the work as a burden and stressful, not because of abortion support itself, but because of the context that criminalises it. As well as this emotional labour, participants described the embodied knowledge that is generated through abortion accompaniment in through what Zurbriggen (2019) terms ‘actos corpo-aborteros’ (bodily-abortion acts), whereby acompañantes are thinking with their hands, heart and brain (Cusicanqui, 2018). This paper reflects on the emotional and embodied labour articulated by acompañantes and how these challenges and opportunities have transformed the landscape of abortion access across Latin America.

Keywords: Acompañamiento, self-managed abortion, abortion work, pro-choice activism

- Claudia Anzorena [√] (CONICET, Argentina)

From illegality to legality: The changing sensory and emotional landscape of safe abortion support in Argentina (2005-2024)

Since December 2020, abortion in Argentina has become legal, marking a shift from decades of social and legal penalization. This law change, which is the culmination of a fifteen-year-long feminist struggle led by the coalition Campaña Nacional por el Derecho al Aborto Legal, Seguro y Gratuito founded in 2005, has altered not only policies but also the sensory and affective landscape of abortion activism. This paper examines how activists’ embodied practices, experiences, and

perceptions in supporting safe abortions have evolved with the shift from illegality to legality and the parallel rise of new technologies like abortion pills, smartphones, and social networks. During illegality, we as activists organized both virtual and in-person accompaniment efforts driven by our concern for the health and lives of women facing clandestine abortion. Supporting underground abortions took a high bodily and emotional toll, including burnout, anxiety, and fear. The responsibility to provide support under adverse conditions demanded constant vigilance and embodied commitment to the cause. Severe institutional barriers required us to remain alert to the risks of exposure or medical complications, which shaped our activism practices in tangible, visceral ways. With legalization, we continue to provide support and information, but the primary responsibility has shifted to ensuring abortion access through healthcare services. This has inevitably reshaped our activism experiences and practices, moving us from fear, anxiety, and clandestinity toward empathy and visibility. Yet, as we reflect on our journey, we acknowledge the lingering sensory and affective memories of the past, as the prospect of potential setbacks in reproductive rights under the current far-right government reawakens the fear of returning to a sensory-affective regime of clandestine abortion provision in Argentina.

Keywords: pro-choice activism, Argentina, legalisation, online-offline sensoria

2.1.7 (IP-052). Sensory Heritage

• I-017 Amandine Desille Δ (Institute of Geography and Spatial Planning (IGOT), Universidade de Lisboa, Portugal)

Senses-to-film-to-theory? A filmic exploration with Ukrainian women practicing heritage in Portugal

With this presentation, I attempt at bridging between sensory research, cultural heritage, migration and transnationalism. Since February 2022, the Russia-Ukraine war has brought to the fore the pressure on Ukraine to renounce its national cultural imaginary, including its cultural heritage. The central role played by heritage in this war was reiterated by an opposite process: the international boycott of Russian cultural heritage. It is in this tense context that I began a film with Ukrainian women migrants in Portugal. With video work as a springboard, alongside Ukrainian migrants I walked, protested, played/listened to music, participated in fashion choices, observed paintings and identified accents and languages. This multisensorial investigation uncovered Ukrainian migrants' struggles to preserve their heritage – playing the bandura, preserving regional embroidery styles and other stitching – throughout transnational dynamics. In line with critical heritage studies, the Ukrainian women I met and filmed were participating in the preservation of Ukrainian heritage through everyday embodied and performative practices. In this way, they actively maintain a national identity across borders, as well as contributing to the increased visibility of Ukrainians abroad, beyond the imaginary of the conflict. During this short presentation, I will also present some short extracts of the footage I have shot, which should allow for some reflection on the limitation of my research, as a multisensorial approach did not completely prevent me from producing a situated Western European visual work on Eastern European women.

Keywords: Sensory research; filmmaking; critical heritage; migration; transnationalism

Senses-to-film-to-theory? A Filmic Exploration with Ukrainian Women Practicing Heritage in Portugal

• I-030 Shakti Shukla √ (Humanities, Jain College, Jain Group of Institutions (JGI), India)

Heritage as Performance: Reimagining the Future of Built Heritage Conservation

Traditionally, built heritage has been seen as fulfilling a symbolic function which is being a repository of cultural memory. Contemporary scholarship, however, has started to see the built heritage as performance. When we look at heritage as performance, we look at how meanings pertaining to heritage is provided with respect to people who are experiencing heritage. This understanding of heritage looks at it as something that is practised, performed, is subjective, and situational. Herein, built heritage and its symbolic consumption is considered a way in which material culture is presented in the everyday life of the people.

In my research, I examine how people perceive the built heritage through these performances. I have also enquired into the ways and means, within these different kinds of performances used in different sites, used by the stakeholders to project the built heritage in a more sensorial-experiential manner. The intention of this is to create opportunities for people to engage actively in conservation of built heritage. For this study, I am conducting a comparative analysis across three sites in New Delhi. The study is set in the context of New Delhi, a city shaped by the neoliberal urban development model. Therefore, I am also looking at the role that the impact of neoliberal policies, or its absence, play in determining the future of an urban built heritage site.

Keywords: Built Heritage, Performance, Neoliberal Urbanism, Conservation, New Delhi

- I-074 Sebanti Chatterjee ✓ (Sociology and Anthropology, SRM University- Andhra Pradesh, India)
Feelingful Listening: Sensory Beats of Ghumott/Ghumat

Ghumott/Ghumat a membranophone instrument made of earthen pot, originally covered with monitor lizard skin and now goat skin or synthetic material became the state cultural heritage instrument of Goa, a state located in Western Part of India, circa 2019. There is a complex story that stitches together question of labour, ecology, ritual, and, performance when writing about the sense-world of Ghumott/Ghumat. Technicity of hearing is imperative to arrive at a 'sensuous epistemology'. Also, questions of merging the domain of ethnomusicological studies to the study of emotions directed towards newer methodologies become crucial to understand the connections between people, objects, and culture. Nonetheless, the sensory turn in the humanities and social sciences towards the end of the 20th century where various disciplinary inquiries steeped in anthropology, history, visual culture, sound studies, and, taste culture thrived, all came under the umbrella term 'sensory studies' (Feld, 2005, Gray, 2020, Howes, 2022). Based on my ethnographic immersions carried out during February 2024 and June 2024, in this paper, I aim to engage with two central themes. They are- 1) how does one write about the sensory-world of Ghumat/Ghumott? 2) Does Ghumat/Ghumott allow 'listening for affect' among the Goans?

Keywords: sense-world, sensuous epistemology, affect, Goa, Ghumott

2.1.8 (P-015) Panel. Terror from the Atmosphere: Sensing and Controlling Air and Light in the Interiors of the Nineteenth Century

Organizer: Vladimir Janković (Centre for the History of Science, Technology and Medicine, University of Manchester, UK)

The panel proposes to explore and invite conversation on the episodes of nineteenth-century phenomenology of light, air and odour as aspects of the environment (and envelopment) that are once perceived as atmospheric, optical and affective. In bringing to attention the practices associated with the realities and ideals of the European notions of the intimate, the morbid and the spectacular – as our presentations examine through case studies of the scientific, medical and engineering designs of select indoor environments – we show striking entanglements of the phenomena that may be described as sensed and unsensed. We show how their relative status depended on who and how experienced or manufactured their presumed (un)realities. Drawing on the studies on the social and cultural formation of the senses, the panel will raise the question about the spatial and volumetric ramification of 'environmental' sensibility before the invention of the environment. We finally wish to reflect on how these historical accounts inform the imaginary of 'syncretic interiors' as spaces in which the work of senses is always already conditioned by the expectations about their social meaning.

- Sofie Lachapelle (University of Guelph, Canada)

The growth of visual spectacle through lighting technologies and its impact on public health, safety regulations, and construction codes at the Paris Opéra from the 1820s to the 1880s

This paper will explore the growth of visual spectacle through lighting technologies and its impact on public health, safety regulations, and construction codes at the Paris Opéra from the 1820s to the 1880s. In 1831, Dr. Louis Desiré Véron accepted the prestigious position of director of the Paris Opéra with a dream of turning it into the Versailles of the new bourgeoisie. Understanding that more lavish decors, costumes, and special effects would attract a larger and much-needed paying audience at the time, Véron's tenure was marked by increased seating capacity and a focus on visual spectacle. In particular, stage lighting grew into one of the most important departments at the Opéra during this time period. The introduction of gas lighting in the early 1820s had already begun to transform the operatic experience, both on and off stage. Gas light allowed for dimming and brightening effects. It affected colors, scenery, costumes, and makeup choices and contributed to the multi-sensory operatic spectacle that audience were coming to expect but also came at greater risks of fires. While large and tragic fires were prominently reported on by the press and reports of gas smells and fears possible leaks fill the archives, even small and contained fires, which were much more frequent, drove insurance costs and could jeopardised entire theatrical seasons. As such, reducing and managing the risk of fires became a key driver for public health ordinances, new construction safety codes and ventilation systems, on-site water requirements, increased firefighter presence, the creation of a medical service at the Opéra, and an important part of the history of the institution before electricity.

Keywords: History of opera, gas lighting, fire safety, public health, ventilation, nineteenth-century France

- Manon Raffard (Université de Bourgogne, France)

The challenges raised by malodorous air in the Cités ouvrières—nineteenth-century France's answer to the housing crisis brought on by the explosion of industrialization and urbanisation during the first half on the century.

The presentation will explore challenges raised by malodorous air in the Cités ouvrières—nineteenth-century France's answer to the housing crisis brought on by the explosion of industrialization and urbanisation during the first half on the century. As François Laporte demonstrated in *Disease and Civilization* (1986), the 1832 cholera pandemic revealed how the degraded living conditions of the Parisian lower classes were a threat to their health and, by extension, that of the entire city's population. In this regard, Alain Corbin and Ben Barnes both note that, in the ideological and epistemological context of the Second Empire and the Third Republic, scientific and cultural concerns regarding smell as an indicator of indoor air quality were particularly high, given the enduring belief in miasma concurrently with Pasteurian microbiology. Considering these elements, the presentation's main objective is to contextualize olfactory representations and beliefs of late nineteenth-century Parisians regarding the lodgings of the poor, their state of insalubrity, the atmospheric threat they pose, and the appropriate measures to be taken to resolve the sanitary and social crises they seem to trigger. Indeed, considering that the "labouring classes" are still very much perceived—as Louis Chevalier put it—as "dangerous classes", social, medical and housing policies of the time frame the atmospheric improvement of the Cités ouvrières as a collective civilizing mission, specifically targeting the poor to reduce criminality and sociopolitical unrest. I will purposefully use a mixed-sources approach, cross-analysing fictional texts, hygiene treatises, political pamphlets, press articles and policy publications to highlight the pervasive omnipresence of these beliefs—and their direct consequences on the working classes—in late nineteenth-century France.

Keywords: Social housing, history of representations, smell studies, class violence, ventilation, nineteenth-century France

- Vladimir Janković (Centre for the History of Science, Technology and Medicine, University of Manchester, UK)

The vicissitudes of air-sense in the intimate interiors of the early nineteenth-century domestic space, part an aerial history of indoors and part a study of a 'pedagogy of disgust' used as a proof-of-concept of ventilating technologies.

This paper explores the vicissitudes of air-sense in the intimate interiors of the early nineteenth-century domestic space, part an aerial history of indoors and part a study of a 'pedagogy of disgust' used as a proof-of-concept of ventilating technologies. I focus on how ventilation entrepreneur Anthony Meyler defined and marketed the medico-environmental repugnance to human rebreathing while drawing on the sensual realm of discomfort, a condition that had been widely known to the middle class publics through the virally popular James Beresford's, *Miseries of Human Life* (1807). Meyler defined comfort as the absence of inconveniences (discomfort), arguing that the public was lacking elementary education in sensing dust, odours, drought, mildew, tobacco, candlelight and the aerial products of human perspiration and breathing. In his *Observations on Ventilation and on the Dependence of Health on the Purity of the Air which we Respire* (1822), Meyler showed how the simple routine of leaving the bedroom after waking up and returning to it would immediately demonstrate the malodorous aerial contents of sleep and showed that a most trusted of domestic spaces could spawn mephitic airs. Meyler targeted the pedagogy of disgust to the middle classes, but the routine implicated public sanitation in the recognition that 'the air which is breathed within the dwellings of the poor is often most insufferably offensive to strangers.' Meyler's bedroom morning test and the strangers' susceptibility to odours presumably ignored by the poor reflected on the cognitive provenance of air-sense as activated by behavioural, spatial and social gradients impregnated by the presumed medical risks.

Keywords: Ventilation, hygiene, breathing, private spaces, health education, nineteenth-century Britain

2.1.9 (P-016) Panel. Mixed Methods for Investigating and Communicating Heritage Scents

Organizer: Inger Leemans ✓ (Vrije Universiteit Amsterdam and Royal Netherlands Academy of Arts & Sciences (KNAW), Netherlands)

What methodologies can support the investigation and presentation of heritage scents? In this panel we will present some of the results of the the Odeuropa project (2021-2023): a European research project intended to help museums, archives, libraries and other heritage institutions to enhance their impact through working with smell. The project team has invested in developing mixed methodologies to analyse and represent heritage scents and historical smellscape. In this panel we will present a) a mixed-methods framework for analysing smellscape, b) the Odeuropa Olfactory Storytelling Toolkit: a guide for working with smells in GLAMs, and c) reflect on how to publish heritage smells.

- Cecilia Bembibre (University College London, UK)

The Olfactory Storytelling Toolkit: A How-to Guide for Working with Smell in Heritage Institutes

Scent in the museum! For a long time, this phrase would have raised red flags for conservators, curators, archivists and visitors of heritage spaces – and in many cases it still does. Scents? Where? Surely not in the galleries or in the depot?! Do they indicate undesirable moulds in books or other objects? Recognised as a hazard or simply lurking in the background, visitors and heritage professionals alike are often not accustomed to actively paying attention to smells in cultural heritage institutions. Scents are assumed to be incidental, unintentional, and unwanted. However, this situation is changing rapidly. Over the last decade, more and more museums and heritage sites are discovering the power of communicating with scents. The Odeuropa project (2021-2023), was a European research project intended to help GLAMs enhance their impact through working with smell. In this lecture we will present Odeuropa's Olfactory Storytelling Toolkit: A 'How-To' Guide for Working with Smells in GLAMs and Heritage Institutions. This toolkit is specifically created for conservators, curators, educators, tour guides, museum directors, archivists, librarians, and all others who are interested to work with smells in a heritage context. The guide is a resource that

provides a basis to use smell as a storytelling technique within curatorial practices. It provides methods – from beginning to end – to bring an olfactory narrative from the (physical) collection item towards visitor engagement.

Keywords: GLAMs, Smell in the museum, Olfactory heritage, Olfactory storytelling, Societal Impact

- Victoria-Anne Michel Zunitow (University of York, UK)

Exploring Smellscapes in Cultural Heritage: a Mixed-methods Approach to Congruence and Authenticity in Olfactory Research

This presentation introduces a mixed-methods framework for analysing smellscapes within cultural and heritage contexts. Combining historical, contemporary, and experiential data, the study examines the layered and contextual nature of smellscapes. It employs three complementary approaches: archival research, centered on the "Smell Explorer" browser; user-generated content analysis, primarily through Tripadvisor data; and sensory fieldwork, including smellwalks, smell diaries, and interviews. Together, these methods offer a multidimensional perspective on smellscapes in galleries, libraries, archives, museums (GLAM), and heritage sites.

The discussion focuses on two key concepts: congruence and authenticity. Congruence refers to the alignment between olfactory cues and the spatial, historical, and narrative contexts in which they are deployed, highlighting tensions between pre-existing and curated smells. Authenticity examines the perceived genuineness of olfactory experiences, exploring how sensory interventions can reinforce or challenge cultural narratives and visitor expectations.

Through case studies, the presentation illustrates how congruence and authenticity shape visitor experiences and inform curatorial practices in olfactory storytelling. Concluding with implications for research and practice, it advocates for intentional, interdisciplinary approaches to curating and studying both pre-existing and curated smellscapes, enhancing their role in cultural and heritage narratives and engagement.

Keywords: Smellscapes, Mixed-Methods, Congruence, Authenticity, Olfactory Research, Cultural Heritage

- William Tullett ✓ (University of York, UK)

What Does it Mean to Publish a Smell? Some Thoughts on the Future of Multisensory Publications in Sensory Studies

This presentation focuses on a question that was addressed in a collaboration between the Odeuropa project and the American Historical Review: what would it mean to publish a smell? The publication of a smell with its own scratch and sniff card, doi, and accompanying explanatory article after it had undergone a peer review process was a new innovation in scholarly publishing. It has subsequently been followed by at least one such further published smell put forward by Dr Sean Coughlin and the Alchemies of Scent project.

But what are the implications of publishing a smell for how we practice sensory studies or sensory history? How might we innovate in the realm of peer-reviewing smells? How does one cite a smell? What are the implications of publishing a smell in an academic publishing environment dominated by the digital? What implications do genuinely multisensorial forms of academic publication have for the training of future academics? These are the questions that this paper seeks to begin to answer.

The answers are important, for they will help us to begin to break down the gap in knowledge and olfactory training that currently exists between academic smell studies scholars and their collaborators beyond the university.

Keywords: GLAMs, Smell in the museum, Olfactory heritage, Olfactory storytelling, Societal Impact

PERIOD 2.2 11h00-12h30 (9 concurrent 90-minute sessions)

2.2.1 (IP-036). Literature and the Senses II

- I-147 Gail Kehan Liu (American Studies, University of Nottingham, UK)
Disabled Norms, Disaffected Us: Disaffection and Unfeeling in Salt Fish Girl

This paper examines Chinese Canadian writer Larissa Lai's 2002 speculative novel *Salt Fish Girl* through the lens of Xine Yao's theorization of disaffection. This paper argues that the disaffection in *Salt Fish Girl*, which is marked as the characters' stench, reconfigures notions of agency, challenges dominant affective norms and opens pathways for reimagining diasporic identities and future resistance. Situating the discussion within the history of Chinese Canadian diaspora, the paper critiques conventional frameworks of sympathy as the universal human emotion authorized by systems of science and law and explores how Lai's characters navigate exclusion and marginalization. Taking "rupture" as the keyword, the study discusses how biotechnology and legal restrictions in the novel are subverted, thus underscores how emotional detachment serves as a mechanism of resistance against white, male, capitalist systems. The analysis further investigates Lai's thematic disruptions, connecting emotional anomalies to broader critiques of affective labor and the history of assimilation violence.

Keywords: disaffection, rupture, Chinese Canadian diasporic writing, *Salt Fish Girl*, olfactory study

- I-073 Jekaterina Karelina (School of Economics, Faculty of Economics and Business, University of Barcelona, Spain)
Interweaving the Sociology of Creativity and Sensory Studies: Insights from the Creative Writing Industry

This work intends to explore the intersection of sociology of creativity and sensory studies within the context of the creative writing industry. By examining how sensory experiences shape narrative construction, this report offers a comprehensive analysis of the dynamic interplay between societal influences and embodied perception in the production and reception of creative writing. The object is to articulate the connections between these fields, identifying how societal structures and sensory elements converge to shape creativity in literary expression. The analysis will incorporate sociological theories of creativity including Pierre Bourdieu's concept of the cultural field and Howard Becker's idea of art as collective action, and sensory studies like exploring the role of embodied perception and sensory metaphors in creative practices. The proposed report highlights the relevance of integrating sociology and sensory studies to enrich our understanding of creativity, particularly in literary domains. It provides valuable insights for academics, writers, and educators by showcasing how societal and sensory dimensions influence narrative techniques, thematic choices, and reader engagement.

Keywords: sociology of creativity, creative writing, creativity theories

- I-116 Kathleen Sitter Δ (Canada Research Chair in Multisensory Research and Knowledge Translation University of Calgary, Canada)
Multisensory Storytelling, Accessible Curation, and Disability Arts

Fractured Time: Sensory Dimensions of the Pandemic is a multisensory, 4-dimensional art installation created by neurodivergent artists and scholars from the fields of social work, community health, and architecture. Utilizing the sensory modalities of touch, sound, smell, and sight, the installation conveys the artists' lived experiences of the pandemic. This presentation examines the adaptation and curation of *Fractured Time* at three non-traditional venues—a hospital, a university, and a public library—each presenting unique accessibility challenges. To address the balance between engaging sensory modalities and avoiding the dominance of visual-centric narratives, three phases for accessible curation are proposed: Isolate (falsely), Instruct, and Imagine. These phases are critically analyzed within the context of *Fractured Time*, providing practical insights into inclusive art practices.

The presentation also describes the participatory creative process, reflects on accessibility-related lessons learned from the three venues, and offers recommendations for enhancing sensory storytelling and accessible curation. By sharing these findings, this research seeks to advance best practices in accessible curation within contemporary Disability Arts, fostering opportunities for artists and audiences to engage with art in inclusive and meaningful ways.

Keywords: multisensory design, critical disability, arts, installation, curating

2.2.2 (IP-025). Sensing Space III: Multisensory Cartography

- I-042 Tamás Solymosi ✓ & Daishi Wakizono (Heritage Studies, University of Tsukuba, Japan)
Sensory Cartographies: Multisensory Mapping as a Tool for Understanding Urban Spaces

This paper introduces a methodological approach to interpreting urban distinctiveness through multi-sensory experiences, addressing the challenges in an era of increasing placelessness and global homogenisation. Our study investigates how distinct sensory experiences give rise to place-specific networks that can inform the process of reimagining urban spaces. The methodology used bridges Kevin Lynch's city elements and Wajiro Kon's concept of "modernology" through sensory understanding, while expanding beyond their reliance on visual perception by incorporating other senses. A case study workshop was held in the Yanesen area of Tokyo, Japan, with five groups, one for each of the five senses. Participants explored across the urban space, all the while mapping the routes they took and the spots where they had sensory experiences. This methodology allowed for a multiplicity of realities by shaping personal internal representations of the city through multisensory experiences and the fostering of a sense of place. The drawn maps demonstrated how Yanesen can become an assemblage of individual sensory perceptions. By perceiving the otherwise placeless city as a tapestry of multisensory experiences, users of our methodology can contribute to creating a shared but heterogenous urban image, facilitating more nuanced interpretations of urban space.

Keywords: Multisensory Mapping, Sensory Experience, Urban Interpretation, Sense of Place, Yanesen (Tokyo)

- I-027 Camille Robert-Boeuf ✓ (PAScape Research Centre, Vilnius University, Lithuania)
Sensory Mapping: A New Methodology in Geography

The paper's aim is to show the methodological and epistemological challenges associated with a novel approach to analysis and dissemination of results in the field of geography: sensory mapping. The author will provide a reflective examination of her methodology for understanding sensory relations (bodily, sensory and emotional experiences) with spatial environments. The paper will illustrate the impact of integrating sensory experiences into geographical studies to improve the understanding of sensory spatiality. Based on her case studies on sensory relationships with the land, the author will argue that the geography of the senses necessitates a mixed-methods approach, integrating quantitative, qualitative, and sensory data. This exploration of sensory relationships to space has prompted the author, in collaboration with a research engineer, to develop a new sensory mapping technique. This innovative method facilitates the combination of spatial data (such as land use and GIS data), visual data (including photographs), and audio data (such as sound recordings) into a unified mapping framework. The paper will emphasize the potential for data interoperability that this method provides, as well as its significance for scientific communication. The interactive nature of this sensory map enables the cross-representation of geographical and sensory data, making it accessible to both academic audiences and the general public.

Keywords: senses ; mapping ; methodology ; geography ; environment

- I-129 Rennie Tang (California State Polytechnic University Pomona, USA)
Mapping Sensory Experiences in the Landscape through Notational Drawing

Mapping is a visual practice that confronts the physical and material world through modes of graphic representation that tend to obscure the invisible, sentient space of sound, smell, taste, touch and movement. The obliteration of these sensory narratives within mapping practices deceives us into thinking that we live in a world of objects with names rather than spaces of flux and contingency. Through abstract gradients of lines, dots and marks, notational drawing stimulates a “landscape imaginary” and highlights the necessity of depicting the “unseen and often immaterial fields, forces, and flows” (Mostafavi et al, 2016). This research explores notational drawing as a mapping technique that captures the variability of the sensory world and enacts anthropologist Tim Ingold’s theory of lines in which physical objects or beings are subdued in favor of the lines which flow from them- not birds but their chirping sounds, not streets but the movement of vehicles, not flowers but their fragrance (Ingold, 2016). Questioning the limitations of symbols and icons in conveying the nuanced shifts and temporalities that shape landscape experience, this research is supported by experimental mappings by landscape architecture students that seek to reconnect the map maker to the sensorial aspects of landscape.

Keywords: mapping, notation, invisible, lines, abstraction

2.2.3 (IP-019). Sensitive Material II: The Circulation of Tangible Cultural Heritage

- I-126 Mark Watson Δ (Sociology & Anthropology, Concordia University, Canada)

Voicing Difference, Dancing Objects: an Exploration of Indigenous Ainu Aesthetics as a Means of Effecting Decolonizing Action in North American Museums

I use this paper to meditate on the value of thinking with ‘voice’ as somatic styling in the context of participatory research with Indigenous Ainu curators from Japan. Whereas ‘voice’ – or ‘voicing’ – is often employed in participatory research as an uncontested value derived from a simple characterization of it as a freely given activity, this project recognizes that ‘voice’ is not a given but rather a social achievement that reminds us of the need to think our words from our bodies again. Drawing on the work of Richard Shusterman, Stanley Cavell and others, I examine the intention of Ainu artists to reanimate and reconnect with displaced cultural objects in North American museums by “dancing them” as the meeting place of ethics and aesthetics. I ask where it leads if we consider the proposed form of dancing – an individually stylized and impressionistic form of expression inspired by traditional Ainu movements – as somatic self-stylization, an example of confronting the culture with itself, along the lines in which it meets in the individual performer. If this search for expression, for somatic style, is where the action is then it reminds us of the need to think our words from our bodies again.

Keywords: Ainu, voice, dancing, museums, decolonizing

- I-204 Maureen Anne Matthews Δ (Anthropology, University of Manitoba, Canada)

Oniibawitaan: Speaking for Ourselves

This paper looks at the role of Anishinaabe pipes, *opwaaganag*, in disrupting museum practices and decolonizing the Manitoba Museum during a period of gallery renewal (Matthews 2021). The twelve *opwaaganag* now participating in five Treaty exhibits are grammatically animate in Anishinaabemowin and in their ceremonial mode, they not only live, *bemaadizid*, but are what Anishinaabemowin speakers would call *bemaajiiwemagak*, those who bring new life into something. When they first began to participate on behalf of First Nations people in the new Treaty exhibits, they initiated new relationships between the museum and its ceremonial partners, forcing the institution to acknowledge the relational obligations that Anishinaabe personhood implies, and to surrender interpretive authority to Indigenous ontologies. The pipes, as diplomats and teachers rebalanced the relationship between the Indigenous communities and the museum and are using their kin-making

skills and cultural context to foreground Indigenous sensory experience and reflect Indigenous ways of being.

Keywords: Museums, decolonization, Anishinaabe museum relationships, animacy, community engagement

- I-___ David Howes Δ (Centre for Sensory Studies, Concordia University, Canada)

A Preliminary Reconnaissance of the Spiritual, Sensorial and Legal Personality of Indigenous Artifacts

This paper presents some of the preliminary findings of the “Sensitive Material” research project. It troubles the longstanding distinction between persons and things, persona and res, in the Western tradition. In many Indigenous cultures located on the land now known as Canada, artifacts such as drums, ceremonial pipes, masks and other ritual paraphernalia are hailed and treated as animate, sentient (and sensible) beings – in short, as other-than-human persons. If they are persons in their cultures of origin then what should be their status in their culture of destination, for example, the collection of a museum such as the Canadian Museum of History? How should they be accommodated and conserved or cared for? How can their will be determined, and respected? How might a case be built for the “rights of artifacts”? The findings to be recounted here have radical curatorial and legal implications.

2.2.4 (IP-009). Worlds of Sense

- I-114 Hsuan Hsu √ (English, University of California, Davis, USA)

Olfactory Worldmaking

This paper will argue that worldmaking—a concept that has been the focus of conversations in phenomenology, science fiction studies, critical ethnic studies, gender and sexuality studies, and environmental humanities—offers a generative framework for understanding aesthetic experiments that center the sense of smell. The presentation will develop, through close analysis of literary texts and multimodal artworks, a set of theoretical concepts for understanding how smell can function as a capacity for making phenomenological and relational worlds, whether by reintegrating suppressed memories, sustaining “microclimates” supportive of precarious lives, or offering solicitations towards modes of intimacy and kinship that hold the promise of generating alternate futures. Among the questions explored will be: How might our methods for studying and making olfactory works shift if we started from the conviction that we don’t fully know what smelling is, what it can be, and what it might enable? what are the distinctive affordances of smell as a medium of worldmaking, especially for Black, Indigenous, and People of Color (BIPOC) whose sensory experiences and values have been marginalized from modernity’s climate-controlled, deodorized, and artificially scented spaces? How do speculative narratives and artworks that unsettle or reorder sensorial experience hold space for nonvisual and “illiberal” (following Kandice Chuh) modes of relationality?

Keywords: smell, speculation, worldmaking, critical race studies, more-than-human

- I-024 Jenni Lauwrens (School of the Arts, University of Pretoria, South Africa)

Haptic Worlding: Touching Art, Touching Lives - Forging Bridges Through Art

In this presentation I will describe and reflect on an educational project that is positioned in the intersecting fields of visual studies, disability studies and community engagement. I will present the findings of interviews, reflections and recordings of a guided touch tour of sculptures that was held at the University of Pretoria, South Africa in 2024. The tour was designed by sighted students in Visual Studies for individuals with visual impairment. The format of the tour was based on literature describing different ways in which audio and touch tours might be structured and the successes and shortcomings of various approaches. It was also designed with the assistance of University of

Pretoria students and staff with sight impairments. Although the intention of the project was to make artworks accessible to people who cannot see them, the data revealed that remarkable interactions arose between the students without visual disabilities and the audience with visual disabilities. Thus, touching art facilitated profound exchanges not only about the artworks that were presented, but more importantly, it enriched understanding of the lived experiences of persons with sight impairment.

Keywords: Touch tour, visual impairment, disability studies, community engagement

- I-011 Rob Shields Δ (University of Alberta, Canada)
A Political Ecology of Ethics

This paper considers the relation between sensory perception and experience that gives rise to aesthesis. It considers how, as sensory self-evidence, aesthesis is the basis for ethical judgements about situation and context. Such contexts may be environmental or political but in turn aesthesis relies on references to collective experience and the polis for a normalization of perception. Heraclitean and Protagorean aesthesis as fundamental relation has persisted and been recovered as e.g. experience in William James's pragmatism. It is integral to perception in A.N. Whitehead's work, and is the founding mutualism of Simone Weil's philosophy of obligation. Contemporary thinkers as diverse as Berardi and Serres find aesthesis as a material contact that grounds reason and conjoins thought to reality. Aesthesis is thus the relation between the perceptible or real, and the collective, that is, the polis. On one hand, the polity involves an ethical relation, but for Weil in particular it entailed a political process that exceeded rights. The polis is also the organization of obligation, or of "what matters" as well as what and at what scales sense data are perceived as real, significant and relevant.

Keywords: aesthesis, ethics, politics, obligation, polis

2.2.5 (IP-032). Protactile

- I-138 Walter Wittich Δ (School of Optometry, Université de Montréal, Canada)
Conducting Remote Research with Individuals Living with Deafblindness

The inclusion of individuals with deafblindness in research has made considerable progress with accessible remote methods that gained traction during the Covid-19 pandemic. Communication can be facilitated through automated or manual captioning and transcription as well as through multi-user screen displays for sign-language interpreters. Cloud-based videoconferencing (e.g., Zoom or Teams) eliminates the need for travel, which can be its own barrier to research participation for individuals with sensory difficulties. However, such methodological approaches for qualitative data collection (e.g., interviews or focus groups) remain relatively new, and little research has explored their logistics, challenges and benefits. The purpose of this study was to describe the formats, barriers and facilitators of expressive and receptive communication during videoconferencing with deafblind participants.

Keywords: deafblindness, qualitative research, remote data collection, communication, accommodation

- I-152 John Lee Clark Δ (Interdisciplinary Humanities, Concordia University, Canada)
Do Not Touch: Distantism in the Museum

In 2017, I introduced the concept of distantism to help us put a finger on what affects everyone but especially DeafBlind people: social expectations and attitudes that keep people physically apart. Derived from the Latin "distantia," "a standing apart," the term opened many areas of discourse but already had its opposing dynamic, thanks to the Protactile movement. DeafBlind people have been overthrowing sighted norms we had been trying to oblige, frequently without success, and been

fumbling our way into new habits of touching everything, maintaining contact, and rearranging our environments to suit our practices. One of the clearest sites of conflict between the protactile and distantism is the museum, where patrons are traditionally and systematically asked not to and trained not to touch objects selected to represent various sets of values, especially colonialism and capitalism. This presentation uses a recent museum visit, the history of the museum, the history of DeafBlind ways of touch, and a recent Protactile living history do project to feel some contours of distantism and pay attention to suggestive alternatives to the ethos of “Do Not Touch,” both in the museum and in society at large.

Keywords: Touch; distantism; museums; DeafBlind community; living history

- I-041 Brian Due (Nordic Studies and Linguistics, University of Copenhagen, Denmark)

Building a Shared Reference in Sensory Asymmetric Situations. A Video-Analysis of Visually Impaired Students in Classrooms

Understanding scientific concepts in school can be challenging, especially for visually impaired students (VIS) who do not rely on visual illustrations. In our video ethnographic project, we observed how VIS engage in Danish science classes, focusing on the innovative use of everyday objects and haptic guidance by their assistants. This support often translates complex ideas like the periodic table or the Pythagorean theorem into tactile experiences. By applying ethnomethodology and conversation analysis within a multimodal framework (following Mondada, 2019, Contemporary issues in conversation analysis: Embodiment and materiality, multimodality and multisensoriality in social interaction. *Journal of Pragmatics*, 145, 47–62), I analyse a single case where a student tries to learn the periodic table through metaphors and the problems this practice leads to. I show that - what Gurwitsch in *The Field of Consciousness* (1964) refers to as - ‘gestalt contextures’ can more effectively be achieved through direct haptic interactions rather than through imaginative or metaphorical representations. The findings enrich ethnomethodological studies of science education by illustrating how VIS co-construct understanding of abstract concepts through object-centered, haptic guidance. This approach not only fosters a deeper grasp of science but also empowers VIS in their learning journey.

Keywords: Visual impairment, distributed perception, ethnography, video analysis, ethnomethodology

2.2.6 (P-009-II). Panel. Making Sense of Reproductive Politics: Sensory Approaches to the Study of Abortion Regulation, Contestation, and Access II: Sensory Encounters with Reproductive Rights

Organizer: Elisa Fiore Δ (Human Geography and Spatial Planning, Utrecht University, Netherlands)

- Amrita Kumar-Ratta Δ (Geography and Planning, University of Toronto, Canada)

Sensing the Sexual & Reproductive Body, Sensing Place: Exploring Intergenerational Punjabi Women’s Sexual & Reproductive Place-Identities in Sub/Urban Ontario and British Columbia

Among the Punjabi diaspora in Canada, the topic of sexual & reproductive health is often shrouded in secrecy, shame, and stigma. Compounding this, Canadian politics and media coverage frequently circulates ‘damage-centered’ and victim-oriented narratives of Punjabi migrant women’s sexual and reproductive lives and decision-making, as evidenced by a disproportionate focus on sex-selective abortion in the community over the last 15+ years (Tuck 2009; Mehta 2008; Papp & Kay 2012). There is a racial-spatial arc to these narratives; in addition to the symbolic borders they produce, sub/urban locales with large Punjabi migrant communities are perceived as ‘culturally backward’ ‘ethnic enclaves’ that tolerate gender-based violence, requiring intervention (Ahmed-Ullah 2016). This paper explores the multiple and multisensory ways in which reproductive rights and freedoms are understood and (re)imagined by Punjabi women in sub/urban Canada, where one-

dimensional narratives of sexual violence and sex-selective abortion prevail. It draws on 'Our Bodies Our Voices', a series of storytelling workshops facilitated with multi-generational Punjabi women in Fall 2022 in Brampton, Ontario and Surrey, British Columbia. In each session, participants engaged in oral storytelling, body mapping, and reflective writing about their sexual and reproductive lives. These revealed the multisensory ways in which Punjabi women perceived and related to their reproductive bodies, decisions, and place-identities over time and across generations. Understanding the specific social, cultural, and embodied aspects of Punjabi diasporic women's reproductive health and decision-making through a re-centering of their sensory subjectivities provides critical-creative insight into broader politics of migration, health & wellbeing, and placemaking within South Asian diasporas. Furthermore, it offers an important contribution to existing decolonial feminist reproductive justice approaches which extend dominant reproductive health and rights discourses beyond individualized abortion access, towards more multimodal and relational analyses.

Keywords: reproductive health, placemaking, migration, Punjabi-Canadian women, multisensory methods

- Lucía Berro Pizzarossa √ (Birmingham Law School, UK and Harvard Law School, USA)
Exploring the Politics of Refusal of Self-managed Abortion Activism

Abortion regulation has often been framed within broader systems of control over female sexuality and reproduction (French, 1985), serving as a population control mechanism prioritizing demographic targets over the rights and needs of women (Hartman, 2016), enforcing gender norms (Berro Pizzarossa, 2019), and perpetuating colonial legacies (Chitnis & Wright, 2007). Traditional abortion activism has largely centered on legal reforms, positioning safety within legal boundaries. However, the emerging self-managed abortion movement challenges this dichotomy of legal=safe by advocating for a feminist model grounded in self and community care, intentionally bypassing formalized healthcare systems and rejecting state-imposed standards of care. The concept of "refusal," as discussed by Simpson (2014, 2016) and McGranahan (2016), provides a theoretical framework for understanding how marginalized individuals and groups reject the legitimacy of institutional authorities that mediate access to rights, services, and recognition. Building on this literature, this paper examines self-managed abortion activism, particularly as it relates to actions such as self-sourcing medication, self-diagnosing, and managing abortion and post-abortion care independently. This activism, seen as both "generative and strategic" (McGranahan, 2016), represents a conscious reimagining of reproductive care and embodies a political resistance to dominant healthcare paradigms.

Through a qualitative study comprising in-depth interviews with approximately 45 activists from Africa and Latin America, this paper explores how these individuals enact "refusal" by rejecting the colonial, patriarchal, and imperial roots of abortion law. By doing so, they create new subjectivities and envision alternative, community-based models of reproductive care that challenge existing socio-legal frameworks. This study contributes to understanding the "productive possibilities of refusal" (Emejulu, 2019), showcasing how activists cultivate novel modes of political engagement and communal care that transcend conventional legal frameworks (Simpson, 2016).

2.2.7 (IP-011). Sensory Alterity/Inclusivity

- I-008 Gili Hammer √ (Anthropology, Hebrew University of Jerusalem, Israel)
The Intersensory Nature of Inclusiveness: Crip Utopian Politics in Contested Times and Places

This presentation explores social inclusion through a sensory lens, focusing on the tensions and successes of utopian crip politics, particularly when intersensory experiences are negotiated. Drawing from a decade of anthropological fieldwork with disability-inclusive dance and theatre projects, I examine how these collaborations navigate body-mind diversity and foster socio-political

change. Specifically, I will present examples from disability performances staged during moments of conflict in the contested and intercultural cities of Jaffa and Jerusalem. These performances serve as spaces where artists with and without disabilities and with different sensory modes of communication collaborate across religious, national, and bodily divides.

By investigating the potential and limitations of these performances, I ask whether the performing arts, together with the anthropology of the senses, can create a framework for "crip utopian politics"—a vision of inclusion that transcends traditional socio-political boundaries. This approach highlights how sensory and embodied practices in the performing arts can be powerful tools for negotiating inclusion, fostering understanding, and challenging the constraints imposed by contested places and times.

Keywords: senses; disability; inter; inclusion; diversity; Israel; conflict; blindness; deaf; performance

- I-061 Anna van den Bos (Cultural Anthropology and Development Sociology, Leiden University; Netherlands)

A Case for Thinking within a Neurodiversity Paradigm: Divergent Ethnography on Neurodivergent University Students Use of Noise-cancelling Headphones

Until recently, research on neurodivergent sensory experience has been largely ignored in anthropology and wider academia. This paper presents my ethnography on Neurodivergent students' use of noise-cancelling (NC) technology in the university context. It examines the experiences of 'being-Neurodivergent-in-the-world' and challenges hegemonic conceptualisations of the senses, previously used to pathologize neurodivergent sensory experience, thus this presentation contributes to 'critical disability studies and the senses'.

Through drawing on my divergent ethnography (conducted in 2024) and lived experience as a Neurodivergent student and researcher, I will articulate the everyday experiences of the Neurodivergent students and their sound practises, used to manage sensorial sensitivities. Using the insights gathered on how Neurodivergent students manage university environments through NC technology, which is used as a controllable interface to manage sensory experience, I will demonstrate the wide spectrum of aural and sensorial diversities, rather than generalisabilities. The impact of the neoliberal academic environment, felt by Neurodivergent university students, will be additionally discussed, as this is reflected and embodied in practices for managing neurodivergent sensory experience.

This presentation demonstrates the necessity of thinking within a neurodivergence paradigm in the field of sensory anthropology and wider academia.

Keywords: Neurodivergent anthropology, neurodivergent sensory experience

2.2.8 (P-003). Panel. Pedagogy of the Otherwise Insensible: Affect, Senses, and Emotions in Intercultural Learning

Organizer: Ayaka Yoshimizu Δ (Department of Asian Studies, University of British Columbia, Canada)

Reorienting ourselves to various multisensorial experiences, this panel brings together concepts, applications, and unintended consequences of sensory education from three different fields of intercultural learning: communication studies, language studies, and an international exchange program. To explore the ways of attuning to what is otherwise insensible or unintelligible, Sekimoto will propose multisensory literacy as a pedagogical concept for cultivating an awareness of affective and aesthetic dimensions of intercultural difference. Using the example of an advanced Japanese language course, Hoshi will explore the pedagogical application of the aesthetic dimensions of learning through embodied experiences of language learners as multimodal, multisensory subjects. Yoshimizu will reflect on unsettling moments in discussing (settler) colonialisms with international students and explore generative possibilities of negative emotions and discomfort experienced in the classroom for cultivating decolonial learning practice. This panel represents new pedagogical directions towards informing

unexplored areas of intercultural teaching and learning through interdisciplinary approaches to sensory education.

- Sachi Sekimoto Δ (Communication and Media, Minnesota State University; USA)

Multisensory Literacy for Intercultural Communication

I propose the concept of multisensory literacy as a pedagogical tool for cultivating intercultural awareness. Growing up in a culture, we internalize and embody its sensory order with its rules, nuances, and subtleties. The sensory order of a given culture shapes our communication by privileging certain modes of sensory engagement while minimizing others (Howes & Classen, 2014). Through repetitive practice, we come to inhabit a body that is attuned to the specific cultural sensorium (Böhme, 2017; Rancière, 2004; Stewart, 2007). Culture, in this case, is a felt and kinesthetic environment in which particular relations of sensing, moving, and being are cultivated, enacted, and reciprocated. Intercultural communication is a site where our differently habituated bodies encounter one another, bringing differing sensorio-material arrangements of reality. To facilitate a greater awareness in these affectively charged and uncertain interactions, I conceptualize multisensory literacy by exploring the ways of attuning to the affective and aesthetic dimensions that emerge when multiple cultural sensoria meet, collide, and merge.

Keywords: Intercultural communication, multisensory literacy, attunement

- Saori Hoshi Δ (Languages and Applied Linguistics, University of California Santa Cruz; USA)

Subjective Self beyond Words: Learners of Japanese as Sensory Ethnographers

Through the example of a third-year, advanced Japanese language course, this paper explores the pedagogical application of the aesthetic dimension of learning (Kramsch, 2009), which regards language learners as multimodal subjects whose experience is not grounded primarily in the mastery of grammatical rules, but rather in subjective learning of the new language with “all their senses” (Kramsch & Gerhands, 2012, p. 76). While the second language acquisition (SLA) research primarily focuses on the development of learners’ communicative and informational value of utterances, it has not explicitly addressed the association of affect, emotions, and identity to language learners’ lived experiences with the new language. Inspired by the insights from the work of sensory ethnography (Elliott & Culhane, 2017) and which is “not easily or even possibly expressed in written or spoken words” (Pink, 2015, p. 164), this paper is an attempt to uncover how the learners of Japanese are becoming “sensory ethnographers” to narrate their subjective language learning experiences through the use of artistic mediums such as poem, photography, music, video, and other non-verbal forms. The learners of Japanese language rely on the embodied aspects of the cognitive and socialized self of emotions, feelings and memories with the new language to express who they were, are, and aspire to be.

Keywords: Pedagogy, subjectivity, sensory experience

- Ayaka Yoshimizu Δ (Asian Studies, University of British Columbia, Canada)

Bad Feelings, “Wrong” Temperatures, and Decolonial Pedagogy

In this paper, I reflect on my embodied experience of feeling and sensing the classroom, both alongside students and separately as an instructor, in undergraduate courses aimed at unlearning colonial ways of knowing and relating to the Indigenous Lands in the place colonially known as Vancouver, Canada. I focus specifically on a course called Introduction to Canada, which is primarily (but not exclusively) designed for exchange students from Japan, based on my teaching experience since 2019. I discuss how I have facilitated student (un)learning when they come from different geo-politico-historical contexts and may not have a shared language—both English as a common classroom language and the decolonial, anti-racist, critical conceptual framework and vocabulary—to critically engage with settler colonialism, its ongoing legacies, and our complicity within them. Rather than highlighting a pedagogical success story, I focus on my/our multisensory experiences, which

are often “negative” or anti-enlightening in nature, ranging from emotional dissonance, awkwardness, boredom, and chilliness. Instead of proposing a conceptual solution to suppress or resolve these bodily responses, I build on the works of Ngai (2005), Diabo (2019), Hong (2020), and Sekimoto and Brown (2020) to explore the generative possibilities of negative emotions and sensations that keep us unsettled, compelling me to continue my reckoning with decolonial pedagogy.

Keywords: International education, colonialism, negative emotions

PERIOD 2.3 12h30-14h00 (lunch / 6 concurrent 90-minute sessions)

2.3.1 (IP-012). Sensory Design

- I-175 Emma Bruce Δ (Sociology and Anthropology, Concordia University, Canada)
"Mother palate (palette)" - Tasting Cultural Identities

I wish to propose my academic agenda as a burgeoning undergraduate student of culinary cultural studies. In establishing the multifaceted applications of sensory studies of food and eating as it is a prevalent area of research across all disciplines of the Arts and Sciences, I hope to contract attention to the insight individual sensory food perception has beyond its current applications of gastronomy and commercialized flavor development. I will be presenting my concept of a “mother palate”, that the rudimentary flavors, textures, and sensory food experiences in the early life of an individual construct all future gustatory encounters, similar to a “mother tongue”. This “mother palate” is ultimately individual and unique; however, similarities and perceptual commonalities are found within cultures and specific cuisines. By analyzing and comparing the cross-cultural mother pallets, insight into disciplines across the arts and sciences is unlimited. Food and eating are integral to the nature, behavior, and history of humanity. A cross-disciplinary and multifaceted application of research to food and eating and its intersectional domains of cultural, sociological, psychological, economic, political, medical, and gastronomic/culinary studies is imperative to a comprehensive understanding of these fields. This intellect will elucidate the future and decode the history of humanity. I hope to decode issues of identity and explore the nature of culture by sensing distinct cultural culinary pallets.

Keywords: Cuisine, Culture, Mother-Palate, Identity, Cross-diciplinary

- I-177 Stephanie Grey Δ & Christine Gallagher Δ (Stir Copenhagen, Somerville, USA)
Stir Copenhagen: Multisensory Engagement for Enhanced Participation and Design Outcomes

Multisensory design plays a crucial role in shaping experiences and fostering deeper engagement, of products, communication and the built environment. Drawing from a sensory-based design tour in Copenhagen, and design educator expertise, this study examines how designers, artists and architects can apply multisensory strategies to influence user/audience perception and interaction.

Integrating multisensory strategies into design thinking and design process not only enhances the experience for user's and participants, but also aligns with sustainable design principles by encouraging deeper interaction with materials, reducing over-reliance on visual stimuli, and fostering a long-term impact on both participants and designers.

By creating this opportunity for designers, educators, and makers, we hope to open new channels of experience, observation, and to disrupt usual routines. We offer a framework for incorporating sensory-driven methodologies into creative practices, broadening the scope of design beyond the visual to create more immersive and meaningful experiences.

Keywords: Multisensory Design, Design Methodology, Sustainability, Danish Design, Sensory Engagement

- I-018 Sheryl N. Hamilton Δ (Communication and Media Studies & Law and Legal Studies, Carleton University, Canada)

Audio-visualizing the Smell of Clean: Televising Olfaction in Spray Disinfectant Commercials in the USA's long-1960s

Household disinfectant spray in aerosol format entered the U.S. market between 1959-1963. Interestingly, this coincided with the widespread adoption of television in American homes, the 'settling' of television's commercial broadcast model, and the rise of the suburb as a particular vision of the home, a vision fundamentally linked to hygienic ideals of personal and domestic cleanliness (Smith 2007; Hoy 1995; Henthorn 2006). Not surprisingly, television – an already “purifying medium” (Spigel 1997: 215) – was a highly desirable site for advertising this new product.

Household disinfectant spray made two interlinked claims targeted at the suburban housewife: it cleansed the air of dangerous germs and eliminated offensive odours. In other words, disinfectant sprays reduced contamination – microbial and sensorial.

But, how to advertise a product which: a) ‘disappeared’ before one’s very eyes seconds after use; b) killed microbes too small to be seen with the human eye; and c) eliminated odours, also invisible to the naked eye, all in an audio-visual medium?

My longer chapter explores the challenging work of televising the invisible and the olfactory in hygienic communication. Here, I focus on the olfactory, examining a set of American television commercials for household disinfectant sprays in the long 1960s. I identify and analyze the range of visual and auditory communicative techniques they employ in their take up of the ‘new’ medium’s technological and cultural affordances. From music and sound, to animation, to camera angles and shot length, to early “special effects,” viewers are enrolled into a multisensorial awareness of olfaction in the service of hygiene. Through an audio-visual medium, viewers are taught the smell of clean.

Keywords: olfaction, hygiene, television, audio-visual, commercial

2.3.2 (IP-003). Sensory Symbolization

- I-100 Elena Giulia Abbiatici √ (POLI.Design, Milan / Albertina Academy of Fine Arts, Turin, Italy)

The Sensory Experience of Menstruation: Transforming Stigma into Posthuman Powerful Possibilities

Menstruation has long been subject to religious, cultural, social taboos, associated with impurity and shame. During World War II, Nazi doctors in concentration camps, like Auschwitz, administered synthetic steroids to female prisoners to suppress menstrual cycles, permanently compromising their fertility (Kleinplatz, 2022). In more recent times, the contraceptive pill has transformed menstruation into a manageable aspect of biology, often controlled by pharmaceutical corporations—such as G.D. Searle, which in the 1950s conducted controversial trials on the female population of Puerto Rico, poor and unaware of the experimental nature of the drug (Tripaldi, 2023). Today, the convergence of biotechnology and posthuman (then postgender) philosophy redesigns menstruation as a mutable, empowering and transgressive identity experience. Since 2007, MediStem Laboratories in San Diego have demonstrated that menstrual blood-derived stem cells can regenerate damaged tissues and even facilitate organ growth. Drawing on the artistic practices of WhiteFeather Hunter, Jiabao Li, Giulia Tomasello, Sputniko!, Ani Liu, the essay opens up a critical framework, in which the odour of menstrual blood is repowered. The paper aims to redefine menstruation's potential in regenerative medicine and posthuman futures, not forgetting to raise bioethical questions about who is in control of new intelligent bio-sensitive devices and their application.

Keywords: smell of menstrual fluids, biopolitic control of fertility, posthuman and postgender menstruation, intelligent blood, regenerative medicine

- I-060 Lara Medina García (Universidad Nacional de Educación a Distancia (UNED), Spain)

Weaving Meanings through Sensory Experience: The Canary Banana as a Cultural and Economic Symbol. Online Individual Paper Proposal.

This presentation explores how the Canary Banana transcends its economic function to become a powerful cultural symbol. Drawing from a multisited ethnography conducted across local farms, cooperatives, and marketplaces in the Canary Islands, this research delves into the symbolic economy of the banana and its role in constructing local identity. By following the banana's journey from cultivation to consumption, I aim to uncover how sensory experiences—such as taste, texture, and aroma—shape perceptions of authenticity, quality, and tradition among Canarians. In this presentation, I will also address the power dynamics involved in banana production, highlighting gender and generational roles within the agricultural sector. I will also discuss the sustainability challenges facing the Canary Banana, including environmental concerns and the lack of generational continuity and linking them to broader themes of cultural preservation and economic dependency.

This presentation aligns with the theme of Sensory Ecologies and Social Identities by focusing on how a sensory engagement with local products reinforces social bonds, local identity, and a sense of place. The discussion will provide insights into how sensory perceptions contribute to the symbolic and material valuation of a commodity, shaping both local practices and global markets.

Keywords: Canary Banana, sensory experience, symbolic economy, symbolic anthropology, power dynamics.

- ___ Ayseli Izmen ✓ (Özyeğin – Gastronomy [P-001])

Exploring Sonic Seasoning: The Impact of Ambient Music on Tannin Perception in Wine Tasting

This study addresses a substantial gap in the comprehension of multisensory experiences in wine sampling by examining the impact of ambient music on the perception of wine tannins. Although previous research has investigated the influence of music on various aspects of wine perception, the precise impact on tannin perception remains largely unexplored. The objective of our research is to clarify the manner in which auditory stimuli can influence the sensory experience of wine, with a particular emphasis on the perception of tannins. We propose that the perceived intensity of tannins in wine can be improved by the careful selection of ambient music, a concept that is based on the existing literature on sonic seasoning and crossmodal correspondences. This hypothesis is substantiated by the preliminary results of our experimental studies, which indicate that the perception of tannin levels may be enhanced by specific musical elements. The investigation implements a mixed-methods approach, which integrates qualitative evaluations of participant experiences with quantitative sensory evaluations. A comprehensive analysis of the music-tannin interaction is facilitated by the presentation of wine samples with variable tannin levels to participants under a variety of musical conditions. In addition, this investigation contributes to the expanding corpus of knowledge on multisensory integration in flavor perception, providing insights that may be applicable to other domains of food and beverage sensory science.

2.3.3 (IP-006). Intimate Sensing

- I-039 Emily Collins (Cinema and Media Studies, School of the Arts, Media, Performance and Design, York University)

Sounding a Clearing: Intimate Encounters in Otherwise Listening

Recognizing processes of sonic marginalization, contemporary sound scholars increasingly orient their work towards historical contexts and theoretical frameworks that emphasize diversity, intercultural understandings, and the multiple intersecting relationships of power in sound studies, media studies, and related areas. This is evidenced in recent calls to remap and decolonize the field through alternative listening approaches – such as “fugitive listening” (Brooks 2020), “border

listening" (Cárdenas 2020), "critical listening positionality" (Robinson 2020), and "abolitionary listening" (Arthur et. al. 2021). Using case studies, auto-ethnography, and interviews, this paper turns to an exhibition at Gallery TPW in Toronto, Canada to examine divergent, collective, and alternative listening practices that open up other worlds by attuning to forgotten histories and aural experimentations, forging "otherwise social relations" through intimate encounters with sound and its wider historical and political entanglements.

Curated by Toleen Touq, the exhibition *Another World That Sounds Like You* (2023) features sound-based works by Bani Abidi, Nick Dourado, JJJJerome Ellis, Urok Shirhan, and Hong-Kai Wang which foreground different global social, political, and cultural movements. The listening practices and affective experiences that the exhibition stages are established through a confluence of mechanisms – the material affordances and implications embedded within the installation design, tied to the show's conceptualization, and the selection of artworks that cross boundaries and borders. Together, these components enlist the visitor in a web of relations that is equal parts unknown, complex, meditative, and shared. I ultimately argue that the sonic, when distributed across otherwise relational modes, enunciates alternative enactments of sociality and collectivity through methods of intimacy, opacity, and fugitivity.

Keywords: Listening, Diversity, Sonic Histories, Collectivity, Intimacy

- I- ____ Eliza Sweeney (University of Northumbria, Paris, France [P-017])
Multisensory Therapeutic co.Design Methodology

The psychological impact of space and place—the "built" environment—has long been a prominent topic of discussion. While much attention has been placed on the object itself—the building—and its influence on health and well-being, I believe we often overlook a crucial aspect: the process. The act of creating, shaping, and constructing these environments, spaces, and places is a deeply significant part of the equation. This process is an untapped resource with the potential to profoundly benefit the health and well-being of everyone involved. This panel will describe and develop the author's innovative methodology, the Multisensory Therapeutic Co.Design Methodology, which highlights the therapeutic, healing, and transformative power of the building process itself. This talk will push the conversation on psychology and design, demonstrating how the process—not just the product—of architecture impacts psychology and health.

2.3.4 (W-001). Workshop. The Actor as Researcher. Performing Arts Workshop

Organizer: Michele Granzotto Δ (University of Naples "Federico II", Department of Social Science)

I propose an intensive Performing Arts workshop, the focus of which will be on three intersecting levels, in which we will work on (1) the ability of self-perception concerning the Other-in-relation; (2) the perceptive ability of stage atmospheres, which will prescind from the monopolizing organ of sight; (3) the aesthetic synthesis of a social and personal situation. The workshop: - Will be divided into three meetings of one hour, one and a half hours or two hours (two hours would be better), and if the participants all agree will have a public return at the end of the conference; - It will be directed to conference participants, for a maximum of 8 participants; We will not start from an already written text, but the participants themselves will propose, following exercises and training, their own writings and stage proposals based on an experience they would like to share. These proposals will then be worked on together and possibly merged for a public return to the other participants of the conference. The purpose of this workshop will be to observe how an "art-based" theatrical methodology can be useful for a social and anthropological researcher to shed new light not only on the social dynamics of intersecting physical and effected reality (Böhme, 2001), but also to observe how a work on the self as a qualitative social researcher is essential to activate a listening that disregards causal-linear and linguistic logic, but instead applies a sensory and synaesthetic sensitivity.

Keywords: synesthetic sensibility, performing arts, atmospheres, physical reality - effected reality, theater

2.3.5 (W-002). Workshop. Listening to Water: Exploring Marine Pollution Through Sound

Organizer: Carsten Stabenow Δ

This proposal is a data sensing and sonification approach focused on monitoring and comparing water qualities with a modular and lightweight field-kit. A sensor-data-input/CV-output module on Arduino base can monitor basic water quality parameters – pH-value, Total Dissolved Solids (TDS), Dissolved oxygen (DO), Oxidation-Reduction Potential (ORP) and temperature. The CV outputs can be patched to a VCLFO/VCO circuit and filter banks to generate an audio and video output signal. The field-kit allows different modes of operation: 01) a lab-mode – for comparison of different probes in a controlled measurement series and 02) a mediation-mode – for interfacing with diverse audiences in public space. A range of sonification methods has been tested and implemented to access and understand data. These methods aim to exploit what we know about human perception of sound. In the lab mode, the data can be mapped onto clearly recognisable perceptual parameters, such as pitch, loudness and duration. The user can focus on the evolution of a particular parameter in order to gain an aural analogue of the data in development over time or across different sample probes. The mediation-mode translates an abstract set of data in to a sensual graspable event. The ad-hoc format of intervention in public space can establish links to an untrained audience and function as a visualizer and communication catalysator. The workshop is a hands-on introduction to DIY water quality sensors and data sonification techniques.

Keywords: water, pollution, sonification, listening, public awareness

2.3.6 (W-021). Workshop. Field Harp

Organizer: Firat Erdim Δ (Architecture, Iowa State University, USA)

The Field Harp is an ensemble of 16-25 single-string electric aeolian (wind-activated) harps. Aeolian harps are usually considered passive instruments, akin to wind-chimes. The Field Harp is instead designed to be held, oriented, and played in active collaboration with the wind. Each string is a point in the field. The wind blows differently across each point. The subtle differences across the field of sound enables us to sense the atmosphere as a heterogenous thickness with eddies and currents. Its collective dimension asks whether we can act together in relation to the atmosphere, our shared existential medium. I would like to organize a performance of the Field Harp with volunteer harpists. Once the Field Harp is activated, audience members also would be welcome to enter the field and explore its nuances. This performance/workshop is very weather- and location-dependent. An alternative would be for me to create a 16-25 channel installation – as a field of speaker cones - of the recorded sound of the Field Harp.

Keywords: Aeolian, Sound, Atmosphere, Instruments

2.3.7 (P-002) Panel. Inhuman Smell: Olfaction and Interspecies Histories

Organizer: Manon Raffard (Université de Bourgogne, France)

Discussant: William Tullett (History, York University, UK)

This multidisciplinary online panel proposes to focus on non-human olfaction in an interspecies perspective to foster critical and interdisciplinary collaborations across the humanities and especially amongst ECRs. The panel's main objectives are to 1) put forward nose-first histories at the margins of the traditional anthropocentrism of smell studies and 2) to explore olfactory perception as a medium for complex interspecies interactions with diverse environmental, political, scientific and cultural consequences. In a presentation provisionally titled "Mughal Perfumes in Early Modern South Asia: Olfactory Geography and Aromatic Mobility", Dr. Amrita Chattopadhyay uses a textual corpus of early-modern Mughal aromatics' recipes to demonstrates how ancient productions practices interlink plant,

animal and human lives all the while altering the environment on an extensive scale, notably through the trade and displacement vegetal and animal aromatics. Through her study of 21st-century Francophone dystopian fiction, Channele Dupuis analyzes experimental narratives characterized by their decentering of hegemonical anthropocentric olfactory perceptions to unveil the dire interspecies consequences of environmental warfare. In the most conceptual of our three presentations, Sofia Livi and Emanuele Capozziello develop the eponymous notion of “Ecological plasticity”. Using the human olfactory microbiome as a support for their argument, the authors explore the possibility of a dynamic eco-affective ontology, in which traditional conceptual categories, such as human and non-human, subject and object, blur. The panel will be chaired by the organizer as well as William Tullett (University of York).

- Amrita Chattopadhyay (Post-Doctoral Research Fellow, Timely Histories’ Project, Leibniz Zentrum Moderner Orient, Berlin)

Mughal Perfumes in Early Modern South Asia: Olfactory Geography and Aromatic Mobility

The presentation primarily focuses on the early modern Indo-Persianate olfactory regimes in Mughal South Asia (16th-18th centuries). It studies a corpus of textualized recipes and technological methods followed for the preparation of diverse forms of perfumes in this period. Highlighting the minute and meticulous listing of ingredients with specific quantities and qualities, I will show how this craft was dependent on agrarian and pastoral practices, and especially their non-human products. Embedded in the variant topographies and landscapes, the primary raw materials for perfume-making were sourced from plants and animals suitable to specific climatic regions. Catering to courtly ceremonial observations, religious practices and elite consumption patterns, the perfumes in varied material forms such as paste, powder, liquid, soap and incenses were employed as aesthetic-cultural artefacts with complex relationships to their non-human sources. Materialised into exquisite perfume-containers manufactured at the Mughal factories/karkhanas, the olfactory regime of the period signaled the heightened craftsmanship preceded by an efficient method of acquiring aromatic raw materials from various regions of the subcontinent and beyond. This was supported by dynamic trade-networks for sourcing and distributing these nature-dependent aromatics in their raw and processed forms as high-valued perfumes. The presentation thus highlights this co-relation between non-human lives, scenscape and aromatic mobility during the early modern period in forging a unique human-nature relationship permitted by the olfactory modality.

Keywords: early modern perfumery, natural aromatic raw material, interspecies early modern industries, material culture, smell studies

- Channele Dupuis (French and Francophone Studies, Brown University, USA)

Flies and Eagles: Nonhuman Smells and Nonhumans Smelling in 21st Century French and Francophone Dystopias

What are the smells of the future? French and Francophone dystopic texts imagine ravaged landscapes and broken atmospheres as the future we can expect. From worlds shifted by human-caused alterations to the climate to civilizations destroyed by chemical warfare, dystopias stage new relationships to environments, and more importantly, new ways of viewing nonhuman lives. These nonhumans are described in great detail as beings that suffer from human actions and beings that must strive to escape the conditions they are in. Of interest to me is the relationship between nonhumans and smell. How are they described as smelling? What do they smell? What are their smells? And why do these descriptions matter? In Mireille Gagné’s *Frappabord* (2024), the fly challenges the idea of a human protagonist and becomes the central character of the book. The fly’s dependence on smell is shown as it uses its sense of smell to track humans and nourish itself. The fly’s voice is especially important as it speaks to the humans and blames them for the destruction of the environment. Similarly, Lutz Bassmann’s *Les aigles puent* (2010) considers the eagle as the bearer of a toxic war of chemicals, that can be traced through the sense of smell. The eagles are described as carriers of a great stench, but the characters of this novel come to find that the odors of

the eagles aren't natural, but the result of chemical warfare. These two dystopias stage interesting relationships between humans and nonhumans to question environmental change and bring to focus the olfactory lives of other beings. Smell cultures, and smellscape, as we know them, are shifted away from the human and towards something more inclusive, more informative. It is in this focus on flies and eagles that my paper situates new relationships to smell, and new ways of smelling.

Keywords: dystopias, Non-humans, Toxicity, French and Francophone Studies, smell studies

- Sofia Livi Δ & Emanuele Capozziello (Scuola Normale Superiore, Pisa, Italy)

Ecological Plasticity

In this presentation, we introduce the concept of ecological plasticity and develop it through the case study of human olfaction and its reliance on its own microbiome for functionality. Extending the model of plasticity to the ecological discourse, we define ecological plasticity as a principle of systemic relationality according to which an agent takes on a form by interacting with a complex affective reality while, reciprocally, giving it a form. The concept of form is here conceived as a synthetic unity that encapsulates the possibilities of existence, sensibility and interaction of an agent immersed in a complex world of other agent-forms. An agent is always aesthetically and affectively immersed in a complex or ecological system: a body is that which is affected and assumes form within a complex affective reality, which is, in turn, co-formed in this process. This perspective, in contrast with static morphology, contributes to configuring a dynamic eco-affective ontology without a clear distinction between activity and passivity, subject and object. Those concepts are crafted with reference to olfactory perception, an embodied and reciprocal field of co-affectation. The anthropocentric point of departure is here deconstructed by focusing on the role of the microbiome. The human ability to sense odorants in the environment depends on the richness and composition of the microbiome in the nose, illustrating how olfactory perception relies on a complex network of interactions that plastically morph and define surfaces, questioning the idea of biological enclosure. Via the perception of smells, bodies make sense of their environment, and this shaping cannot take place without the same bodies being touched, affected, and thus renegotiated.

Keywords: eco-affective ontology, plasticity, systemic relationality, anthropocentrism, smell studies

PERIOD 2.4 14h00-15h30 (4 concurrent 90-minute sessions)

2.4.1 (K-2). Keynote: *On Synaesthesia and the Unity of the Senses Across Modern Art and Science*

Polina Dimova (Associate Professor of Russian at the University of Denver, Denver, Colorado, USA) Δ

This keynote address investigates the aesthetic, cultural, and scientific discourses of synaesthesia that inspired the flourishing exchanges among the modern arts. It offers twenty theses on synaesthesia to trace the controversies surrounding the phenomenon: from the cooperation of the nineteenth-century arts and sciences in attempting to define synaesthesia to the present rift between them. The presentation first reconstructs the intellectual history of synaesthesia by exploring conflicting views on it as a lost primordial perception (Baudelaire), symptom of degeneration (Nordau), or future utopian mingling of the senses (Wagner). It next discusses the synaesthetic art and thought of Wassily Kandinsky, František Kupka, Aleksandr Scriabin, and Rainer Maria Rilke to offer an alternative genealogy of abstract art and visual music. The presentation ultimately argues that the modernist fascination with multisensory experiences stimulated and shaped experiments across the modern arts and advocates for a sensuous reading practice that may repair the divide between the humanities and sciences.



2.4.2 (W-003). Workshop. Experiential on-line Warm Data Lab “People Need People” [virtual]
Organizer: Vitalija Povilaityte Petri √ (Brussels Health Gardens, Belgium)

Join People Need People session, in which we will be tending together to art of sensing, noticing and care across multiple contexts (economy, education, art, technology, science, media, ecology, family and others). It is an invitation for tasting the vitality by immersing into our relationships and living stories. Our conversations will include participants across diverse (re)search fields to discuss what is present for us as we explore our various experiences. People Need People sessions tend to intimacy-in-relationship, of humility and integrity, of love and caring, alive, sensuous, warm and human, through mutual learning. Sharing our personal stories within the ecology of relationships reveals our interdependencies and feelings how our conversations build relationships and life. The space will be held by hosts trained in the People Need People (PNP) and Warm Data Lab processes, developed by Nora Bateson and stewarded by the International Bateson Institute. This 2h session is participatory experience in big groups and small breakout rooms. In each group you will converse with a new set of people guided by a fresh set of contexts. Whatever is alive in you in the moment, this space invites you to share that which wants to emerge.

Keywords: mutual learning, togetherness, living systems, sensing other

2.4.3 (W-006). Workshop. From Ecological Concern to Embodied Agency: Using Sound Art and Performance to Explore the Ethics of Engagement with Climate Narratives
Organizer: Eduardo Abrantes Δ (Communication and Arts, Roskilde University, Denmark)

In the global north, our relationship with the climate crisis is marked by a paradox: despite an abundance of scientific data clearly indicating a state of concern, societal action remains diffuse and ineffective (Cologna et al., 2024; Rowland et al., 2022; Viet-Phuong et al., 2024). We are not acting on what we know. Is it because we cannot bridge a lived ethics with a knowledge-based worldview? Are we telling the wrong stories, or telling them in a way that lacks a sense of immediate urgency? This issue, as old as time, is pressing as time runs out. The entanglement of planetary ecosystems with

human and more-than-human lifeforms is held hostage by this human-made paradox. This workshop aims to address this issue at both collective and interpersonal levels, using artistic research strategies, particularly performance and immersive sound art. By leveraging the sensorial power of sound, we will create an environment where participants can experience the climate crisis viscerally. Field recordings, voicings, and instant composition will serve as playful yet resonant tools for creative engagement. The workshop depends on notions of “sense retrieval” and “tacit knowledge”, using sound and movement as ways of allowing emergent knowledge frames, concerns and expressions to arise in a safe and welcoming environment. Combining an ‘artistic intervention’ with a ‘skills workshop,’ this proposal creates a participatory, co-created experience. It is designed to affect participants as an artwork should—sensorially immersive, unsettling, transformative—while sharing embodied knowledge of performative, discursive, and sonic approaches that can be applied in their own fields of practice. This method is informed by diverse knowledge forms beyond dominant Western science (Kimmerer, 2013), emphasizing the alignment of being with doing.

Keywords: climate crisis, sustainability, artistic research, embodiment, performance, sound art

2.4.4 (W-016). Workshop. [HYPER]aesthesilatio

Organizer: Maxime Michaud Δ (___)

This 15-minutes original performance, titled [HYPER]aesthesilatio, engages with the concepts of Umwelt (von Uexküll, 1934), enaction (Varela, Thompson, Rosch, 1991) and habituation (Thompson & Spencer, 1966; Rankin et al., 2009). Also drawing on Schwab’s notion of “transposition” (2018), it aims to transpose and isolate “harmonic” sensory characteristics – both musical and spatial frequencies – captured through field recordings in environments with/without ventilation systems. The contribution raises key questions: What do we hear? What do we see? Do we see what we hear? Do we hear what we see?... In light of the mentioned theories and concepts, how can humans, as living organisms, inhabit different "Umwelten" related to ventilation systems, even within shared environments? This aesthetic and sensory exploration, followed by a conversation with the audience, seeks to expand the dialogue around the aesthetics of ventilation sound in relation to our perceptual and cognitive experiences, emphasizing the role of repetition and familiarity in shaping our sensory awareness. Moreover, it highlights the phenomenon of sensory processing sensitivity (Aron, 1996; Acevedo, 2020), considering how individuals’ unique sensory thresholds interact with ventilation systems. This interdisciplinary exploration bridges sound art, cognitive theory, and acoustic ecology, offering a space for both aesthetic contemplation and theoretical reflection on the human interaction with ambient soundscapes.

Keywords: audiovisual performance, sensorialities, sensorium, Umwelt, wind

2.4.5 (P-010). Panel. The Insensate Body

Organizers: Joe Sussi √ and Megan Hayes √ (History of Art and Architecture (Sussi); Environmental Studies (Hayes), University of Oregon, USA)

This panel explores sensing with, through, and across multispecies bodies and geographies as a framework for critiquing Western scientific knowledge production. By calibrating to the sensorium of oysters, poisonous plants, and other bodies, we analyze how attunement to the more-than-human reveals distributions of environmental violence, as well as the ontological distinctions and exclusions upon which those distributions are predicated. The insensate anthropocentrism that has long existed at the foundation of Western science is dependent on the transformation of empirical information into de-corporealized and un-situated data. Aligned with the refusals of such a scientific framework offered by feminist and anti-colonial STS, we are invested in the reconfiguration of the knowing subject through the fullness of bodily sensation, a fullness that pulses in relation to beings entangled with the specificity of place. By injecting the fleshy, the briny and the poisonous into our analyses, we consider corporeal and epistemic entanglement not in the abstract but in states of brewing corrosivity, seeking to make sense of the insensate body.

- Joe Sussi √ (University of Oregon, USA)

Sensing out the Manchineel: Embodied Plant Toxicity in Beatriz Santiago Muñoz's Farmacopea (2013)

My paper analyzes how toxic plants are framed as intimate entities within the Caribbean landscape in the silent film *Farmacopea* by Puerto Rican artist Beatriz Santiago Muñoz. Her version of the *farmacopea*, historical documents used to categorize medicinal plants, includes those perceived as harmful to humans, such as the Manchineel, considered the most toxic plant in the world and native to the Caribbean archipelago. Over the past century, removing poisonous plants has been deemed necessary for economic development. Simultaneously, U.S. experiments with contraceptive pills conducted on Afro-Caribbean and Taíno women led to permanent sterilization and were seen as a modernization step aimed at reducing the Black population. This experimentation and plant destruction are intertwined with histories of colonialism and terraforming in the Caribbean. I argue that rendering Indigenous plants and bodies materially and discursively toxic has facilitated the dispossession of Puerto Rico. In contrast, Santiago Muñoz's films envision a sensory history that embraces toxic plants and the chemical relationships embedded within Puerto Rican geography, challenging Western anthropocentrism. Through an analysis of the Caribbean *farmacopea* proposed by Santiago Muñoz, I explore the intertwined histories of Western science and cultural definitions of toxicity, alongside how race and class intersect with Afro-Caribbean and Taíno reproductive rights. Keywords: toxicity, embodiment, plant studies

- Megan Hayes √ (University of Oregon, USA)

Body/Litmus

A person deeply attuned to their marine ecology can gauge salinity by submerging their finger into ocean water and tasting it. That same taste, however, will not disclose the water's pH. A logarithmic scale indicating the acidity or alkalinity of a substance, pH is most often rendered visible—which is to say available to the senses—using the respective red and blue hues of litmus paper. Despite the fact that the ocean has over the past two hundred and sixty years of industrialisation become twenty-five percent more acidic, dropping from a pH of 8.2 to 8.1, it is a shift to which our senses, ostensibly, are not attuned. This paper explores how ocean acidification—an archive of two centuries worth of carbonic detritus from a planet carved out as a modernist grid for colonial empire and global capital—evades the colonial impulses of capture and abstraction embedded in scientific practice. At the same time, it will consider how the ocean allows its chemistry to be sensed and made sense of through multispecies relation between humans and oysters at the edge of land and sea. In this reading, the ocean rears as an agent pushing against the limits of what counts as thinkable or knowable in dominant fields of the sensible.

Keywords: Ocean acidification, oysters, feminist STS, embodied knowledge

- Elizabeth McQueen (University of California Davis, USA)

Tasting Panels and Planets: The Performance of Terroir in the Illicit Gin Assemblies

Due to petrocapiatist and agricultural exploitation, Niger Delta's ecology has gone through extremely violent change. Top exports from crude petroleum to cocoa beans extract and destroy soil and social life. Yet despite the ecological collapse, artists, artisans, palm wine tappers, and distillers have transformed organic matter through fermentation into a transformative commodity and sensory experience through the historical practice of illicit gin. This presentation savors the Illicit Gin Assemblies, a contemporary food-performance art series by artist Zina Saro-Wiwa (Los Angeles, London, Port Harcourt), as a performance that transforms the organic matter of the Niger Delta into a consumable performance piece while also changing dominant conceptions of taste in performance. Her production and communal consumption of Sarogua, a palm-wine-based gin created in a distillery that Saro-Wiwa built and operates in the Niger Delta, served as the main actant in an assembly and

silent-tasting performance in Los Angeles in November 2021. Yet, how do we grapple with the subjective process of taste, especially in performance, where audience members are not "trained sensory panelists," but rather subjective sippers, feelers, and responders to performance? With an illicit reading of aroma wheels and tasting panels to incorporate the complexity of environmental matter, this talk re-proposes terroir as an analytic for food and taste in performance.

Keywords: performance, food, terroir, taste, Niger Delta

2.4.6 (W-020) Workshop. Scented Acrylic Colors: Painting with 100% Natural Aromas for a New Sensory Experience

Organizer: Akihisa Iwaki Δ (Kindai University, Japan)

Scented Acrylic Colors (<https://camp-fire.jp/projects/777431/view>) is a scented acrylic paint released at the end of 2024. This innovative product is a collaboration between @aroma's "100% pure natural essential oils" and Holbein's high-quality acrylic paints, Acrylic Color (Heavy Body). The project began with a meeting between Masaki Taniguchi (affectionately known as Maa-chan), a visually impaired painter, and scenting designer Megumi Fukatsu. To bring this concept to life, a collaborative research initiative was established between @aroma Co., Ltd., Holbein Lab Inc., General Incorporated Association Kurashi Lamp, A Green Co., Ltd., and the Department of Cultural Design at Kindai University. Students from Kindai University actively participated in this initiative, working alongside professionals to design key elements such as fragrances, workshops, packaging, and crowdfunding campaigns. The first edition features a set of six colors—red, blue, yellow, green, white, and black—each infused with a specially designed fragrance. While there is no universal rule linking specific colors and scents, this carefully crafted combination offers a unique and enjoyable experience, potentially paving the way for a new cultural trend.

PERIOD 2.5 16h00-17h30 (7 concurrent 90-minute sessions)

2.5.1 (IP-037). Literature and the Senses III

- I-121 Susana Alves (Social and Developmental Psychology, Sapienza University of Rome, Italy)
Of Men and Crabs: Connectedness to Nature, Others, and Self

This work explores human connectedness to nature by engaging with Josué de Castro's novel *Of Men and Crabs*. The novel is a tale of childhood, which follows young João Paulo, the surviving son of Zé Luis, who settles on the shoreline to escape the draught and hunger of the inlands. Drawing on an ecological view of perception, I examine the interconnectedness between humans, nature, others, and the self, with a focus on relationality and entanglement. From a critical perspective, catching crabs emerges not only as an act of survival but also as a form of environmental identity and a way of establishing relation with non-human actors. The Northeastern littoral, located between continental and oceanic spaces, provides a behavior setting for people to escape the sertão draught by moving to the coast, where an abundance of water offers the prospect of a better life. The mudflats and the people who live near them, are entangled in the 'crab cycle'. Thus, landscape affordances are related not only to materialities but also to people's relationships with human and non-human actors. In conclusion, I argue that the novel's critique of the complex interaction between humans and the environment offers a deeper understanding of connectedness to nature in terms of more-than-human experiences.

Keywords: environmental psychology; affordances; ecological perception; human-nature connectedness; *Of Men and Crabs*, Josué de Castro; sertão

- I-182 Helena Hunter (English, Linguistics & Philosophy, Nottingham Trent University in partnership with the University of Warwick, UK)
Synaesthesia and Sensory Scaling in Carol Watts's Poem 'Kelptown'.

This paper investigates the multi-sensory poetics of 'Kelptown', a poem by Carol Watts (2020) exploring the challenges posed to both kelp (seaweed) and humans in the ongoing environmental crisis. Building on Skoulding's (2009) assertion that Watts's poetry enacts a 'synaesthetic interchange', the paper unpacks poetic methods that connect the reader to kelp's Umwelt (Uexküll 1934). The notion of 'sensory scaling' is proposed as a lens to examine scales of perception, attention, and relation that bring the distant world of kelp forests and their potential demise closer. This sensory scaling fosters sensitivity and self-reflexivity, creating opportunities to imagine from the perspective of kelp. The paper proposes that the perceptual experiments of the poem place and displace the reader in the world of kelp. This subjective leap is achieved through direct address, which calls upon the reader to envision what it would be like to be fully submerged in the ocean 'without surface or air' (Watts 2020). In conclusion, the paper examines the role of sound in the poem as a means of sensory connection to the voiceless, highlighting how poetry can listen to and with multi-species worlds.

Keywords: poetry, scale, sound, synaesthesia

- I-054 Ally Louks (Faculty of English, University of Cambridge, UK)
Literary Cultures of Olfactory Dysfunction

In this paper, I will examine how literary representations of smell disorders, such as anosmia, parosmia and hyposmia, respond to the personal reverberations of olfactory augmentation, to the disproportionate effects of olfactory disruption on marginalised groups, and to the current and projected global impairment of olfaction as a result of anthropogenic pollution. Posing new questions for disability studies about the relationships between cultural representations of smell disorders, lived experiences, and structural inequality, I will offer an account of the value of critically engaging with literary responses to olfactory disturbances and inequalities. I suggest that literary texts can renegotiate the importance of olfaction within the world of the text, a process that can productively subvert readers' habitual relations to their own sense of smell. Further, I argue that literary texts can couch the loss, impairment or distortion of smell through metaphorical and allegorical techniques, which shed light on broader sociological themes, as well as the management and distribution of sensory disruption within the Anthropocene. Interdisciplinary in nature, this paper will draw on a portfolio of textual examples, but will also engage with critical disability studies, the medical humanities, anthropological and psychological studies, and neuroscientific findings relating to smell dysfunction.

Keywords: Smell disorders, Literature, Disability, Inequality, Sensory dysfunction

2.5.2 (IP-024). Sensing Space II: Emplacing the Public

- I-120 Scott McMaster (Art, Design, and Media, Sunway University, Malaysia)
Sensory Field Research in Art & Design

This presentation explores how sensory field research enhances design thinking and perception of urban spaces, drawing from fieldwork conducted in Hong Kong's Mong Kok and Busan's Seomyeon. Initially conceived as a pedagogical tool in a visual arts research methods course, a sensory scavenger hunt in Mong Kok prompted graduate students to engage with their environment through all five senses, challenging them to reinterpret familiar spaces. Activities included prompts to isolate or combine sensory inputs, leading to unexpected discoveries like the interplay of food scents, bustling sounds, and tactile textures.

In Busan, this method evolved through sensory isolation techniques, such as blindfolds and earplugs, amplifying students' awareness of less dominant senses. The experiential component deepened their understanding of how sensory stimuli influence spatial perception. Students created sensory maps that translated their experiences into visual and conceptual representations, fostering new approaches to urban design and art practices.

This approach bridges sensory studies and creative practice, offering a framework for understanding how multisensory engagement informs cultural, social, and environmental interactions. It highlights the potential of sensory methodologies to inspire innovative research and design strategies in the creative arts, emphasizing experiential learning as a cornerstone for bridging theory and practice.

- I-034 Valérie Mace (University of the Arts London, London College of Communication, UK)
Towards a Sensory-Emotional Framework For design and Management Practices to Cultivate a Greater Sense of Connectedness in Public Environments.

This presentation articulates insights from an investigation into the personalisation of experience in the public interior to uncover principles that can contribute to the visitor emotional attachment to place. The research posits that catering for a multiplicity of sensory and emotional needs can foster a greater sense of connectedness and belonging. To support this perspective, insights are synthesised into a sensory-emotional framework for design and management practices to cultivate a diversity of people and activities, individual and collective wellbeing. The methodology is rooted in the paradigm of embodiment to explore the visitor situated experience of personalisation analysed in two dimensions: personalisation for visitors, the way the interior is designed and managed, and personalisation by visitors, the way they engage with the environment to enact their preferred activities. Personalisation for and personalisation by are treated as complementary and interdependent. The sensory-emotional framework developed through this research can deepen our understanding of qualitative practices at the intersection of physical space and lived experiences, to contribute to the creation of public environments that are inclusive, welcoming and sustaining but also stimulating, enjoyable and fun, making daily life more rewarding and connected.

Keywords: Multisensory design, Sensory-emotional connectedness, Embodiment, Personalisation, Public interior.

- I-075 Nick Wees Δ (Centre for Sensory Studies / SOAN, Concordia University, Canada)
Space, Atmosphere, Sound: Street Performance and Urban Sonic Experience

If it is uncontroversial to say that public urban space presents a complex and varied sensorial-affective landscape, and that sound – or, sonic experience – is a crucial, if sometimes overlooked, component of everyday spatial experience, it is not always quite so evident how to effectively describe and analyze the sonic dimension of public space in a manner that is both theoretically informed and based in empirical research. By placing Marxist philosopher Henri Lefebvre's theorization of space and everyday life alongside various applications of the concept of atmosphere, as stemming in particular from the thought of Gernot Böhme – both currents having been productively expanded upon, notably in the realm of urban studies (sociology, anthropology, human geography, etc.) – I will examine the sonic dimensions of public urban space, with specific reference to my own current ongoing research on the effects that buskers (street performers) may have on how public spaces are perceived and used by the general public. In so doing, I will consider various models for sensory-ethnographic research methods that may also be applicable in other settings.

Keywords: public space, atmosphere, sound, sonic experience, street performance, busker

2.5.3 (P-013). Panel. Métis Sensuality: Touch, Balance, and Pain in Indigenous Contemporary Creative Practice

Organizer: David Garneau Δ (Visual Arts, University of Regina, Canada)

- David Garneau Δ (Visual Arts, University of Regina, Canada)
The Extended Field of Indigenous Traditional and Contemporary Art

Métis Sensuality is a panel consisting of three artists struggling to make art that expresses the complexity of contemporary, urban, Indigenous lived experience inflected by Métis specificity. According to Plains Indigenous ways of knowing, being, and doing, individuals are inseparable from the collective. People are also bound to their territory and all its inhabitants. Appreciation, use, and understanding of the senses are similarly non-hierarchical, distributed across the body, among bodies, and in relation with the environment. Animation and sentience are similarly understood to be distributed throughout all things and relations. Indigenous creative production, then, is not confined to an object but exists only in the moment of its activation as relation.

The panel's three Métis artist-researchers—David Garneau, Professor, Visual Arts, University of Regina (painting, performance, curation); Holly Aubichon (painting and tattooing) and Sara McCreary (textiles and fashion), MFA candidates at the University of Regina—will discuss our research, creation, and reception methodologies. We will describe how our practices are shaped by Plains Indigenous knowing, being, and doing, especially the senses, including equilibrioception, and other sensualities.

- Holly Aubichon Δ (Visual Arts, University of Regina, Canada)
Wahkohtowin senses: ways of knowing as attunement to cultural sensory recognition

In many Indigenous ontologies, selfhood is inherently relational: an individual's identity is inseparable from their relationships with the land, kinship, and community. These relations, considered older and wiser than humans, are believed to be gifts - teachings to guide us forward – with reciprocity. Indigenous people believe that meaning is not solely determined by human sentience, but emerges through connections with non-human sentient beings as kin, guided by practices such as tobacco teachings, ceremony and rituals. These practices invite all relations – human and non-human – to contribute to an individual's life journey and purpose, which in turn supports the collective body.

Referencing my particular Indigenous identity, Cree/Metis, I have experienced both cultural sensory information and non-cultural sensories through my family's new experiences growing up urban. I explore these personal, internalized sensory narratives, through: intuition, imagination, and creation of painting and tattoo markings. These personal sensory narratives have helped me develop a collective sensory awareness while myself and chosen kin members navigate the urban Indigenous experience.

Keywords: Indigenous, art, sensory narratives, chosen kin

- Sara McCreary Δ (Visual Arts, University of Regina, Canada)
Sounding Métis Futurisms in Fashion

Métis identity, adaptation, relatability, and the role of cultural evolution are central to my artistic process. The creative research, production, and reception of wearable textile sculptures and objects are tactile processes relating to craftsmanship and resourcefulness. My practice naturally engages the senses; touch plays a central role, from the textures of materials to the labour-intensive acts of cutting, stitching, and assembling. The soundscapes of my family visiting, cooking, and making music are auditory moments where most memories about my culture are stored. I am integrating this into my work as a form of auditory relationality.

My work displays representations of Métis culture. I re-imagine traditional material culture, such as the Hudson Bay blanket capote, into contemporary garments and objects. Modern materials, patterns, and colour schemes serve as visual narratives and tools that connect traditions to contemporary Métis culture. Designs are tailored and adapted to prolong the life cycle of each piece,

akin to how my ancestors would have made them. I know this because they left their stitched artifacts behind for us to read and learn from them.

Keywords: Métis, touch, textiles, soundscapes

2.5.4 (IP-000). Perspectives on Materiality:

- I-044 Anna Harris Δ (Department of Society Studies, Maastricht University, The Netherlands)

The Sensory Potential of Hospital Matter

In this talk I will explore the sensory potential of materials in the context of the hospital. Hospitals are currently seen as sites of clinical waste, using excessive single-use plastics and disposables, generating mountains of rubbish. Inside hospitals however, people work with materials in many different ways. They might find new uses of objects for example rather than throw them away. They might tinker and repair objects to keep them from discard. We don't know much about these repurposing practices because they are often "off-protocol". In this talk I will introduce an ethnographic approach to studying upcycled materials in hospitals and share preliminary observations. I will discuss this in the context of an international sensory ethnographic team project which looks at material practices in sites around the world. I will share some of our creative methods for doing research, including experimenting with open datasets of material improvisations. Our team consists of anthropologists and STS scholars and will expand to include data experts, designers and makers. One of the goals of our research will be to expand current theories of materiality through comparative collaborative ethnography, using practices such as upcycling as ways to interrogate the sensory potential of materials.

Keywords: sensory ethnography, materiality, hospital ethnography, upcycling, circularity

- I-196 Matthew Halpenny (interdisciplinary artist and researcher, Montréal, Canada)

Gardening the Cybernetic Meadow: Fostering Ecosophic Care using Microbial Fuel Cells as a Temporal Aesthetic Medium

The presentation would detail my graduate research on interdisciplinary art, temporal & more-than-human timelines, and Guattari's ecosophic framework. Primarily, it uses sustainable energy technologies drawing energy from bio-matter (soil microbes) to explore experiential installation works. MFCs are a regenerative energy technology that use soil as medium and uptake energy through collecting by-products of microbial metabolism. When growing plants, the ions left in the soil by this process accumulate and power e-ink poetry over months of exhibition. The garden generates enough energy to generate about a word a day. This creates an extremely "slow", temporal experience of waiting for the output, fostering the experience of sensing more-than-human timescales and subsequently, the contrasting temporal sense of "deep time" energy consumption we rely on with extractive energy sources. Oil and coal are also tied to metabolic growth timelines, but represent millions of years of that same metabolism and growth.

Keywords: Research-Creation, Interdisciplinary Design, Microbial Energy, Temporal Aesthetics, Experiential Learning

- I-150 Alba Clevenger (Communication Studies, Concordia University, Canada)

Lithium Bodies: (Non-)human Chemical Affinities

Like vehicles, some psychiatrized bodies are 'made better' with lithium. Backed by the scientific belief that it is the optimal choice for the perpetual forward motion of these human and vehicular bodies, lithium consumption enables some embodied potentials while foreclosing others. This is an exploratory paper that investigates the material-affective affinities of what I'm calling 'lithium bodies': human, locomotive, and ecological. It maps how processes of extraction, consumption, digestion, and excretion transform these lithium bodies and their sensorial potentials. It traces how lithium acts

on these bodies, simultaneously enabling forms of mobility and immobility, offering repair while administering harm.

This paper moves through multiple field sites in Quebec, from open pit mining to microscopy, while remaining anchored in the researcher's felt sense of her body, in her everyday practice of lithium consumption. Emerging from critical disability and feminist science and technology studies frameworks, this paper moves multiple ethnographic sites in Quebec, from open pit mining to microscopy. Drawing on Mel Y. Chen's theories of intoxication and chemical intimacy and Jane Bennett's concept of vibrant matter, this paper seeks out points of affinity, contradiction, and ambivalence while staying attentive to relations of power.

Keywords: disability, ecology, green energy futures, non-human ethnography, embodiment

2.5.5 (IP-040). Sensory Decline, Decay, and Not Dying

• I-148 KS Brewer (Rensselaer Polytechnic Institute, USA)

Fly Affinities: Sensing Ecstasy in Decay through Interspecies Relations

This past spring, I cared for hundreds of flesh flies (*sacrophaga bullata*) in my apartment, and fed them my blood throughout their lives. I did so out of an interest in exploring the possibility of ecstatic decay—conceived as a vibrant material entanglement, post-death, that locates the transcendence of ecstasy in the body, rather than out of it (Bennett (2010), Braidotti (2013), Lykke (2021)). Through my fumbling attempts at care, and the metabolic exchange of my DNA (Engelhaupt 2016), we conjured a queer affiliation, an “improper affinity” (Chen 2012), between us. I came to intimately know their appearance, actions, sounds, smells, touch; including the ways they taste with their feet, sense movement with their compound eyes, ingest sugar with their proboscis. I also gained a “sense” of my bodily decay in their bellies - the ways this disrupted “all the boundaries between me and not-me” (Lykke 2021, 76). This experience suggests to me that decay is a site of radical transformation and, perhaps even more challengingly, that such self-transcendence is an abjectly gross process - excessive, strange, even repellent. Thus, as we approach a future of drastic and compounding ecological change, I advocate for leaning into kinship with “contamination.”

Keywords: flies, ecstasy, decay, metabolism, contamination

• I-166 Maria Simmons Δ (Interdisciplinary Humanities, Concordia University, Canada)

Swamps, Bogs, and the Language of Decay

This presentation explores the entangled relationship between personal and ecological decay, focusing on the liminal landscapes of swamps and bogs as sites of both life and death. Drawing on first-hand observations of a transitional bog near Sudbury, this reflection weaves together the sensory experience of the swamp—its textures, smells, and histories—with intimate moments at a hospice bedside. Through poetic inquiry, I trace parallels between the anoxic, preservative qualities of peatlands and the complex processes of bodily decline, as observed in my grandmother's final days. By considering bogs as portals to the underworld and repositories of cultural memory—where butter, bodies, and artifacts are preserved—I question what forms of care and ritual remain meaningful in a contemporary context. This presentation offers an embodied meditation on time, touch, and the invisible forces shaping both natural and human life, inviting us to reconsider our relationship with “waste” and transformation.

Keywords: Swamp Ecology, Ritual and Memory, Human and Non-Human Senses, Environmental Storytelling, Decay and Preservation

• I- ____ Abou Farman Δ (The New School for Social Research, New York, USA)

No Silence in the Afterlife

A short reading, with visuals, from my new book of experimental writing, *No Silence in the Afterlife* (X Artsists 2025), moving between appearance, disappearance and reappearance

2.5.6 (R-003). From Vibration to Visualization: Sensemaking within Multimodal Technologies
Organizer: Crystal Lee (Schwarzman College of Computing and Comparative Media Studies / Writing, MIT, USA)

This panel discussion brings together scholars of STS, engineering, and Media Studies to explore how technologies have been reshaping embodied experience across different sensory domains. Panelists will examine developments in multisensory representation, from vibrotactile musical devices to screen reader-friendly data visualizations, to explore how haptic and audio technologies can facilitate new forms of sensory engagement. Panelists will discuss historical and contemporary developments in multimodal representation, including Paul Bach-Y-Rita's pioneering work in tactile-visual sensory substitution, the IMAGE project's multimodal AI-powered displays, and Jeff Blum's MIMIC device. The conversation will address the fragmentation in haptic effects editing software and multisensory data representation, questioning why attempts at standardization have struggled, and what this means for the field. Additionally, insights from perceptual psychology and embodied cognition, such as attunement techniques from auditory and tactile perception (e.g., human echolocation, vibrational cueing in cane navigation), will provide a broader context for the implications of these technologies. By merging critical perspectives from history, sociology, and disability studies, this panel will synthesize insights about these novel technologies to understand the future of mediated social touch and perceptual sensory research.

Speakers:

- Kyle Keane (University of Bristol, UK),
- Mark Paterson (University of Pittsburgh, USA),
- David Parisi (NYU, USA)
- Crystal Lee (MIT, USA)

2.5.7 (P-011-I). Panel. Making Not Taking Culture: Practice, Purpose, Politics I
Organizers: Jennifer Biddle ✓ (Ethnographic Media Lab (emLAB), UNSW Art & Design, Australia) & Tess Lea ✓ (Macquarie University, Australia)

- Jennifer Biddle ✓ and Tess Lea ✓

Introduction to Making not Taking Culture

This panel (9-papers, 2-days) is on new arts engaged platforms and cultural formations taking shape exploring radical practice and sensory methodologies. Bringing together key practitioners and community projects in the field, the panel considers what uniquely collective, community based, embodied forms of practice do in post-documentary forms of truth telling, participation and survival. Such instigations figure ways of doing and being and making that materialise sedimentation and generate value beyond the neoliberal and market driven, from understories to overstories, 'low' tech video to machine-based interfaces, VR hyperreals to place-based performance; language and archival activations, curatorial architecture and infrastructural interventions. Taking shape against increasing commodified versions of experience or what Wanta Jampijinpa Pawu-Kurlpurlurnu calls the 'take-away' of extractivist logics, our panel is interested in complex and vital capacities of somatic and aesthetic labour, scale and pace, post-growth and counter-policies, environmental and public sites, including writing and speculative ethnography in the work of practice to mobilise force, effect and collectivise agency. Against an assumption of a singular audience, body individual or unilineal media trajectory, the focus in this forum is on inequity, divergence and the parallax in thinking with practice, purpose and politics.

- Cheryl L'Hirondelle ✓
ēmihkwānisak ohci (for the spoons)

We form attachments to our belongings. They become transactive memory devices. Select 'belongings' from within *nēhiyaw-itāpisiwin* (Cree ontology) are part of our 'bundles' that travel through life with us and play an important role as they 'keep' memories, and thus, they perform animate functions. However, not every 'thing' is a 'belonging' or part of a 'bundle'; some may be referred more appropriately to as *apacihcikana* (useful devices) or, in the common vernacular, known as objects or things.

ēmihkwānisak ohci (for the spoons) is a recent family-engaged project that manifests as an Augmented Reality (AR) 3D object, accompanied by binaural audio stories from myself and three other first cousins (plus other younger relatives as listeners). The 'belonging' depicted is imbued with important historical provenance, and the contemporary stories help to both frame the multigenerational, multidimensional realities of Indigeneity within my family and as examples of the memories the belonging is keeping.

Keywords: transactive, belongings, intergenerational, bundles

- Sudipta Dowsett ✓ and Millina Terblanche aka aMillz the First ✓
Cypher as method: collective rap sessions as embodied co-reflective aesthetic practice beyond analysis

This paper explores rap as embodied practice, moving beyond the predominant focus on its end product to examine the ethics and transformative potential of Hip Hop-as-arts-based research methods. Drawing on collaborative sessions with South African Hip Hop artists, we argue that rap collaboration within research contexts fosters a participatory framework, where knowledge is jointly produced and ethically negotiated with a potential to shift power dynamics and produce a particular type of embodied solidarity. This paper presents findings from a co-designed project using the Hip Hop cypher-as-method to collectively explore the political capacities of Hip Hop for women artists in the isiXhosa-speaking township of Khayelitsha, South Africa. An expanded notion of the cypher (Spady et al 2006) as collectively producing Hip Hop-based knowledge is explored as a method for building solidarity and safe spaces for women within a male-dominated culture. The paper provides background on the development of Rebel Sistah Cypher, including sexism in the local Hip Hop scene and in activist collectives, before describing the uses of the cypher as an activist tool and as an arts-based method. The presentation includes a song produced by the project called *Imbokodo Rise* which represents what Imani Kai Johnson (2014) terms "badass femininity".

Key Words: Embodied methods; Hip Hop; Gender; South Africa

2.5.8 (W-008). Workshop. Digesting Culture(s)

Organizer: Leena Samin Naqvi with Danielle Wilde (Umeå University, Umeå Institute of Design)

In this workshop, participants will be tasked with: painting yoghurt on food safe butter paper; pegging it to a line, to dry; addressing an envelope to someone with whom they wish (or imagine) co-creating culture; adding a note, poem or desire, and yoghurt-making instructions that poetically detail the microbial and environmental meeting and making, noting what elements can (seemingly) be controlled, and what depend on the environment / living ecosystem. While enacting the instructions, participants will be guided through a reflective discussion on making culture by making yoghurt. Considerations will include whether co-creation with microbes is, indeed, possible, and how humans – in our multispecies complexity – might commune with microscopic creatures as we make cultures. To expand beyond the bounds of the workshop, participants will be provided with yoghurt starter-cultures and invited to take these into their lives beyond the conference; to document their growth through a variety of means, and develop and share multispecies-/sensory-/auto- ethnographic reflections on the process with other workshop participants, as a form of gift-giving. This gift-giving process will introduce yoghurts with shared microbial cultures into the participants' diverse and particular cultural milieu, to hopefully make tangible impacts of differing contextual interactions, by re-merging them virtually in a

form of more-than-human, complexly embodied culture-making. The method contributes to research into multisensory ways of understanding and exploring matters of engagement, offering experiential/embodied pathways between material practice and reflective inquiry. We welcome participation from conference attendees interested in sensory, multispecies and materials approaches to the cultivation of culture(s). We look forward to forming alliances for future work. Length of workshop: 60 minutes

Keywords: embodied design, digesting, cultures, imaginaries, multi-species co-creation

2.5.9 (IP-033). Sensing the Self

- I-072 Sofia Livi Δ (Scuola Normale Superiore, Italy)

Affective Perception and the Sense of the Self

In my presentation, I explore how the sense of the self is shaped by olfactory experiences. The methods that I use are the ones of phenomenology and empirically informed philosophy of mind. First of all, I try to define what to mean with the term 'self', and the notion of personal identity that is at stake there. The problem that I want to tackle is the one usually labelled as being 'the characterisation question', and it is usually answered by narrative theories. Instead, I argue for a less intellectualistic answer – a perceptual and embodied theory of what constitutes the feeling that we are people characterised by a certain identity. To explore my thesis, I analyse in which ways perception (in particular, the perception of smells) is affectively loaded. Then, I explore how this affective tonality of perception can be key in understanding the constitution of an embodied perspective. I argue that subjects have a certain affective style of perceiving the world, and such style shapes the sense of having a certain identity. The perceptual encounter with the world is not anonymous but permeated by our past interactions, aims and values.

Keywords: Philosophy, Perception, Olfaction, Self, Affective

- I-080 María Laura Paradizo Bergalli √ (Universidad Nacional de Educación a Distancia (UNED), Spain)

Multisensoriality And Construction Of The Self In The Bathroom

In this article I will focus on the bathroom space as a multisensory experience. Through the narratives of the interlocutors I will address the encounter with oneself within the bathroom, understood, from a Gofmannian (1970) perspective, as a space of "scenic background" together with Mary Douglas' (1973) idea of "anomaly". Through a qualitative methodology, the ethnography was based on open interviews with both men and women between 15 and 52 years old, inhabitants of the urban environment. Conducted with informed consent, they addressed four major blocks of reflection: descriptive, intimacy/privacy, sensoriality, cleanliness/dirtiness.

The articulation of these main ideas will allow me to explore the bathroom as a multisensory space that enables people to deploy creative processes of sensory construction of the self and how these highlight the capacity of agency of the interlocutors and at the same time make it a place of encounter and disagreement of different rationalities.

Keywords: Bathroom, multisensoriality, senses, self, scenic background

- I-108 Yaiza Bocos √ (Universidad de La Laguna, Spain)

On The Edge of Taste. Subject And Beyond Through the Senses

In Western culture, the hierarchy of the senses establishes that sight and hearing are of a higher order than touch, taste or smell, mainly because the latter determine bodily contact (Korsmeyer). In short, this organisation of the senses implies not only a distribution of the senses (Rancière), but above all the formation of a body (Johnson) and its relation to a subject (Simondon). However, taste served as the basis for the metaphor (metapherein, 'to transfer') of the aesthetic in

the 18th century (Jaques). What are the qualities of the sense of taste that enabled it to lay the foundations for being thought of as the sense capable of perceiving the something-else of beauty? What do they tell us about the aesthetic construction of the modern subject? The particular bodily dimension of the sense of taste makes it an ecological sense (Mall), because of its interaction with the environment and the transformation it brings about in the subject. The sense of taste expresses the indigent freedom of living beings (Jonas) and connects to what is at once beyond and, at the same time, inherent to, the human subject. The tip of the tongue is the edge of the modern subject, an aesthetic edge (Agamben) where other ways of perceiving, thinking and acting open up.

PERIOD 2.6 18h00-20h00 (5 concurrent 90-minute sessions)

2.6.2 (IP-026). Sensing Space IV: Ambiances

- I-099 Anwesha Sengupta (MESAAS, Columbia University, USA)
Sensing Cities Word by Word: Examining the Motif of “description of cities” across Avadhi Sufi Romance Narratives in India

In this paper, I close-read descriptions of cities in Avadhi Sufi romance narratives in premodern India. Through this reading I show inter-textual relations in the image of the city portrayed by different poets. The corpus I discuss here comprises the four main texts of the Avadhi romance narrative genre - Maulānā Dāud’s Candāyan (1379 CE), Quṭban’s Mrgāvatī (1503 CE), Jāyasi’s Padmāvat (1540 CE) and Mañjhan’s Madhumālātī (1545 CE). In conjunction with this text, I also bring into the conversation an “outlier” text, Jāyasi’s Kanhāvat (1540 CE) which interweaves the description of the city in its prologue. Where available I compare the word description with illustrations in manuscripts of these narratives. Through this presentation I position possible ways in which the relationship between the words used to describe the city (which is often a formulaic element in these poems) and the significance of the city in the narrative can be teased out.
Keywords: cities, avadhi, sufi romance narratives, motif, illustration

- I-191 Bettina Valeria Mondragón Ruiz (Universidad Autónoma Metropolitana, Mexico)
The Timelessness of Sensory Experience in the Architecture of Luis Barragán

The body, movement, and environment have always shared a relationship that was once overlooked but is now becoming clearer. When inhabiting certain types of buildings, our bodies experience complex, multidimensional sensations and emotions, which also have an evolutionary layer whose effects we share as a human species. This article aims to explore the question: What are the timeless aesthetic qualities in Luis Barragán’s Emotional Architecture? To address this, a documental research study will be conducted, primarily from the perspective of Environmental Neuropsychology, alongside an observational correlational analysis examining Barragán’s architectural principles and the qualities of his works. The study identifies how Barragán creates a serene and rectilinear architecture, distinguished by his masterful handling of volume, generating sensations of compression and expansion. His work is also marked by an exceptional use of color and light, both essential elements in shaping emotional experiences. Beauty serves as the guiding principle of his architecture, reinforcing its timeless aesthetic quality. Through his approach, Barragán’s work reveals how the tangible and intangible intertwine, creating profound sensory and emotional experiences that continue to resonate across time.
Keywords: timelessness, aesthetics, architecture, emotional, Luis Barragán

- I-071 Sarah Mohamed El Zoheiry (The American University in Cairo, Egypt)
Designing Atmospheres: A Phenomenological Framework for Sensory Embodiment in Architecture

This presentation explores the role of sensory engagement in architectural atmospheres, proposing a design framework grounded in phenomenology. Drawing from a case study of the Sultan Hassan Complex in Cairo, the presentation investigates how sensory attributes such as light, texture, and spatial scale contribute to an emotional and transcendental encounter. By merging theory with practical application, this work offers architects and designers tools to create environments that resonate on a sensorial and emotional level. The findings aim to shift the perspective of design towards how people encounter atmospheres, to enrich the discourse on sensory-driven design that engages the body. Attendees will gain insight into how the different spatial attributes unfold, reshaped and redefined according to people's encounters and narratives. Thus, highlighting a phenomenological framework to rethink attributes from their lived depth, beyond mere scientific terminologies.
Keywords: Lived Body, Phenomenology, Atmosphere, Sensory Experience, Embodiment

2.6.3 (IP-020). Sensitive Material III: Intangible Cultural Heritage

- I-003 Zoe Silverman Δ (UC Berkeley School of Education, USA)
"They Sing Songs": (Re)considering Touch as Sensory Pedagogy in Museums

This paper (re)considers touch as a pedagogical strategy and epistemic modality in contemporary museums. A close study of two objects at the Oakland Museum of California (OMCA) —an abalone shell as “handling object” and an encased Klamath River woman’s dance skirt as “artifact” — illuminates the tensions that arise when museums deploy multisensory design to support visitors’ affective or empathetic engagement with the lifeworlds of others. Listening closely to early ethnographic accounts of Yurok, Kurok, and Hupa tribes’ lifeways and to contemporary cultural experts’ guidelines for interpreting regalia, I suggest that hearing rather than touch is the relevant sense through which the Klamath River skirt ought to be interpreted. I argue that, despite the progressive values guiding OMCA’s designers, the introduction of a handling object in this installation risks replicating colonizing dynamics of touch rather than clarifying the aural universe in which the skirt was made more than one hundred years ago and is valued today by living descendants. I conclude by analyzing video of an interaction between a young child, the two objects, and myself, in which one perceptive visitor probed the silence of the abalone shell and offered an embodied, nondiscursive, and eloquent critique of the museum’s choice of sensory pedagogy.
Keywords: museum education, sensory design, material culture, Native Californians, interaction analysis

- I-133 Sebastian De Line Δ (Queen's University, Kingston, Ontario, Canada)
Sensing Beyond a Range of Audibility: Raven Chacon’s Voiceless Mass

This lecture examines Diné sound artist and composer, Raven Chacon’s large ensemble piece, *Voiceless Mass* (2021) which was awarded a Pulitzer Prize for Music in 2022. The score necessitates the use of a pipe organ which is meant to be played in the site of a church. “Sensing Beyond a Range of Audibility” investigates how the architectural site of the church and the enlivened stone materiality of the building perform the role of both agential witness to historical and on-going colonial violences and as a co-composer of the score, informed by Sto:lo theorist Dylan Robinson’s *song-life* (2020) and suprasensorial sensiotics (Drewal 2024).
Keywords: perception beyond (in)audibility, Indigenous sound studies, music, sensiotics, affect

- I-___ [W-010]. Tatevik Karapetyan (Eurasia International University, Armenia)
The Role of Olfaction in Cultural Identity: How Different Societies and Subcultures Use Smell to Construct Social Boundaries, Norms, and Rituals

From an Anglo-American literature perspective, the sense of smell has often been employed as a subtle yet powerful symbol to explore themes of identity, morality, and social boundaries. This paper examines how literary texts, both historical and contemporary, have utilized olfaction to construct and challenge cultural identities, reinforce social norms, and navigate the complexities of belonging. Drawing on works from the 18th century to modern-day narratives, the study investigates how smell is linked to both personal and collective experiences of class, race, gender, and status within Anglo-American societies. In particular, it considers how certain scents—such as the perfume of aristocratic wealth, the odor of the "Other," or the pungency of industrialization—serve as metaphors for the establishment or transgression of social hierarchies. Additionally, the paper explores how specific subcultures, from Victorian moral reformers to contemporary youth movements, have cultivated olfactory practices as tools of self-expression and resistance. Through literary analysis, this paper reveals how smell functions not just as a sensory experience but as a narrative device that reflects and shapes cultural and social realities. Ultimately, it underscores the need to consider olfaction within the broader study of Anglo-American cultural identity, highlighting the power of scent to both construct and subvert societal norms in literature.

Keywords: identity, sense, ritual

2.6.4 (P-011-II). Panel. Making Not Taking Culture: Practice, Purpose, Politics II

Organizers: Jennifer Biddle ✓ (Ethnographic Media Lab (emLAB), UNSW Art & Design, Australia) & Tess Lea ✓ (Macquarie University, Australia)

- Wanta Jampijinpa Pawu-Kurlpurlurnu ✓ and Marc Peckham ✓
Ngurra Kurlu (HOME): Creating an embodied understanding of desert culture through art

Prof Wanta Jampijinpa Pawu-Kurlpurlurnu and his 90 year old father Jerry Jangala Patrick are fully initiated First Nations Elders from the remote Warlpiri community of Lajamanu in the Central Desert of Australia. Alongside a 20-year history of creating the extraordinary large scale community performance event of Milpirri in collaboration with Tracks Dance Company for his remote community of 900 people, while also experiencing cultural loss of Elders and sacred knowledge at a devastating scale, Wanta had an increasingly urgent drive to share the importance of First Nations culture with wider Australia, beyond Warlpiri borders. The provocation was: How could one invite a distant urban audience into an embodied felt sense of a First Nations culture and worldview, across a seemingly insurmountable gap of distance, culture and language? This presentation introduces the *Ngurra Kurlu (HOME)* artwork, created by Wanta and Jerry in collaboration with award-winning music producer Marc Peckham, with whom they share a creative relationship spanning 14 years. Blending the sensory experiences of cinema, music, song, and intimate conversation, *Ngurra Kurlu (HOME)* explores the charged intersection of culture, politics and humanity in a quest for *yapa* and *kardiya* to re-imagine a post-colonial future together. The presentation includes screening of a trailer for the project.

Key words: First Nations art and new media; Warlpiri; Place-based belonging; Ngurra Kurlu (Home)

- Noramin Farid ✓, Dalisa Pigram ✓ and Rachael Swain ✓
Aliens who walked on land and under sea— embodying the survivance, surrealism and South-South allyship of the north west Australian pearl shell industry 1860s–1960s

This paper will identify the multi-modal sensory practices engaged in the making of *Mutiara* (2023), an intermedial dance work created in Yawuru land and sea Country, Broome, in remote north Western Australia. *Mutiara* takes 1860's-1960s as a 100 year window to bring attention to the inhuman labour conditions, racist pseudo-science and brutal government policies that forged Broome's fabled pearl shell industry. The production was co-created by members of Marrugeku, a Broome based Indigenous governed-intercultural performance company, in collaboration with guest artists of Singaporean and Australian Malay diasporas. *Mutiara's* co-choreographers and dancers

Dalisa Pigram (Yawuru/Bardi/Malay Filipina) and Noramin Farid (Malay-Singaporean) and dramaturg Rachael Swain (Anglo-settler) will share insights into the intergenerational, improvisational and intermedial processes applied in the making of Mutiara. Through case studies, images and documentation they will unpack how relational, community informed approaches enabled the experimental somatic, visual and conceptual investigations to embody and stage unsung Indigenous-Malay allyships of the global South.

Keywords: Dance, Malay, intercultural, choreographic-truth telling

- All Panel Presenters

Panel discussion + Q&A with the audience.

2.6.5 (W-026/B-2). Reception at Innovobot (special off-site event)

Innovobot Labs is an innovation Design House, dedicated to tackling real-world problems through the development and application of cutting-edge technologies. Innovobot's mission is to foster innovation across industries for the benefit of society. This event is of particular relevance to those interested in the development of haptic technologies.

Places are limited. Pre-registration is required.

Here is the link to register for the event: <https://www.eventbrite.ca/e/innovobot-57-tickets-1234981656379?aff=oddtcreator>

Address: Innovobot, 4200 Boul. Saint-Laurent, Suite 1105, Montréal, QC H2W 2R2. Directions: Take the green line from the Guy-Concordia metro station to Préfontaine, then the blue line to the Rachel/Saint-Laurent metro station (total time: 33 minutes)

Abstract to follow

DAY 3: Friday, 9 May 2025 (MB 9th Floor)

PERIOD 3.0.0 05h30-07h30 (1 session)

3.0.0 (P-007-I). The Smell of Morning Walkshop I: A Live Experiment in Urban Olfaction
Organizers: Nina Morris Δ (School of GeoSciences, University of Edinburgh, Scotland) and Kate McLean-MacKenzie Δ (University of Kent, UK)

Early Morning Smellwalk led by Kate McLean-MacKenzie. Starting in Mont Royal park at 5.30am this guided early morning smellwalk (limited to 10) will lead participants through the city's 'morning' olfactory landscape. As a research methodology that involves exploring a place with a focus on the smells you experience, the goal of a smellwalk is to identify, describe, and understand the nature and cultural significance of the smells encountered together data collected through an air quality technology which will record volatile organic compounds, particulate matter, and nitrogen dioxide. The opportunity to re-focus individual sensory input, receiving smells as the primary source of information about the world, and replacing eyes with noses at this time of day will start to uncover the multisensory qualities associated with the smells of morning.

Keywords: Smellwalk, smells, morning, nose-first, dawn

PERIOD 3.0 07h30-9h00 (1 session)

3.0.1 (P-007-II). Panel/Workshop. The Smell of Morning Walkshop II: Plenary Discussion

Organizers: Nina MorrisΔ & Kate McLean-MacKenzieΔ

Plenary Participant Discussion

3.0.1 (P-007-II). Panel. The Smell of Morning Walkshop II: Plenary Discussion

Organizers: Nina Morris Δ (School of GeoSciences, University of Edinburgh, Scotland) and Kate McLean-MacKenzie Δ (University of Kent, UK)

Plenary Participant Discussion: 'Smell of Morning'

What does the early morning smell like outdoors in the city? Is Montreal different from other locations around the world? Why does this time of day smell the way it does? How does it make us feel? In this plenary session, we will use a range of methods to interrogate and discuss 'the smell of morning'. We will look at languages and literature, descriptive terminologies, visuals, chemical compounds, human responses, and meteorology as possible indicators as to what comprises this phenomenon. This collaborative live experiment will consider environmental data gathered during the smellwalk, exploring the role of smell in shaping urban experiences and morning perceptions. Additionally, the panel will attempt to determine the composition of the unique 'smell of morning' and, who knows, we might even be able to crowdsource a definition for this distinctive olfactory phenomenon.

Keywords: Smellwalk, smells, morning, nose-first, dawn

PERIOD 3.1 09h00-10h30 (9 concurrent 90-minute sessions)

3.1.1 (IP-027). Sensing Space V: Mobilities

• I-057 Karis Jade Petty √ (Anthropology, University of Sussex, Brighton)

Landscapes made Visible: Seeing in the Mind's Eye for the Non-congenitally Sight Impaired

Even when there is no vision through the anatomical eyes, people who are non-congenitally sight impaired often describe “visual” experiences of the landscape through “seeing in the mind’s eye”. This imaginative sight is a ‘way of seeing’ through eyes of another time and can be understood as a ‘phantom vision’. Intentionally imagined or unintentionally triggered, the qualities of “seeing in the mind’s eye” often change over time as visual memories fade and the nature of ‘the visual’ transfigures. These transfigurations warp normative sighted ontologies concerning the nature of visibilities, and the landscape is revealed differently. Drawing on sensory ethnography of the experience of the South Downs National Park in Sussex amongst walkers who have impaired vision, this paper explores these phenomena to address what this means for notions of landscape, the body, and the senses.

Keywords: Blindness, imagination, memory, landscape, senses

- I-081 Sayantan Ghosh √ (Sociology, Hiralal Mazumdar Memorial College for Women, India)
Mobility in Blind Everyday : Possibilities and Challenges of an Olfactory Urban Planning

Mobility in urban every day is a sensory experience. We often use our senses of sight and hearing to move from one place to another. If a person is going to a place she would depend perhaps on her eyes more than other senses starting from numbers or routes written in bus, train - through sign boards to the number of building. The entire process is predominantly bisensual. Thanks to the monosensuality of urban planning. But what about those who are persons with visual impairment? Yes, sound and tactility do play significant roles but olfaction does have an important role in mobility of blind persons as well as in significant several other aspects of their everyday lives. This paper tries to sniff out blind every days and outline the role of smell in food, security, everyday purchase, identification, mobility and construction of identities. Secondly, 2.2 billion people in the world are visually impaired and 90% of them live in developing countries. Chances are high that a significant number of lives among those are unemployed / underemployed and /or they are not being able to rich to their full potential as well as they suffer from lack of freedom, inaccessibility and are unable to become self dependant.

In this context, I propose a multisensory urban planning in place of a monosensual or bisensual one. This paper is a humble introductory effort to explore challenges and possibilities of a fragrant city and /or of an olfactory urban planning which might have sheer significance for both persons with disability as well as for able bodied persons.

Keywords: Olfaction, Blind , Urban, Everyday, Mobility

- I-036 Mathilde Carbonneau Loisel Δ (Faculté de l'Aménagement, Université de Montréal / Laboratoire CRESSON, AAU-Ambiances, ENSAG-Université de Grenoble-Alpes, France)
Which Walkability for the Suburbs? Developing an Ambiance-based Approach to Walkability

This presentation aims to share the main results of my PhD thesis. The thesis foregrounds the potential role of sensory related criteria to enhance the walkability of suburban areas and to promote agency towards a shift in mobility habits. Traditional approaches to walkability rely essentially on morpho-functional aspects of the walking experiences. Suburban areas do not qualify as positive environments for walking if only considered through those dimensions. By better understanding social and sensorial aspects of the walking experiences, we end up creating a much wider set of tools to intervene for a better walkability of those environments. The approach also implies a redefinition of the roles associated with urban intervention, giving much more active role to inhabitants. Enhancing the walkability of suburban environments is of interest for climate action and for ensuring their inclusivity by promoting social connection and communitarian support.

Keywords: Walkability, ambiances, climate action, agency, creative methods

3.1.2 (IP-038). Reading/Writing/Translating the Senses

- I-125 Silvina Katz (Open University, UK)

Sensing to Translate: A Reading of Silvina Ocampo's Short Story "La Calle Sarandi"

Literary translators need to be able to sense or 'feel' a text in order to generate an emotionally resonant target text in translation, however, the ineffable nature of atmospheres in short stories can make this task difficult. This study explores the complex process of identifying sensory cues in literary works, focusing on Silvina Ocampo's unsettling short story "La calle Sarandi" (1937). Through a phenomenological approach combining close reading and computer-aided qualitative data analysis, the research examines how perceptual sensory cues are encoded as sensory imagery both in their original and in their translated forms.

The study tracks sensory markers to identify and foreground textual components that trigger emotional responses. Findings reveal a significant number of sensory markers interwoven with the narrative structure, contributing to the story's atmospheric qualities. The discussion explores how these sensory markers aid in making sense of the story and how they can be effectively recreated in translation.

This research highlights the importance of sensory perception in literary translation, particularly for texts like Ocampo's, and provides insights into the delicate relationship between sensory cues and narrative structure of the short story.

Keywords: Translation, atmosphere, phenomenology, perception, sensory markers

- I-006 Lay Sion Ng (University of Tsukuba, Japan)

Olfactory Ethics in Ernest Hemingway's For Whom the Bell Tolls and Other Works

This presentation contextualizes the environmental significance of olfactory descriptions in Ernest Hemingway's *For Whom the Bell Tolls* and other works. It analyzes how they intervene in the text to immerse readers in the physical, socio-cultural, and symbolic implications. By doing so, the study challenges the perception of nature as a separate entity, instead positing it through smell as inherently transcorporeal, making smell itself essential for comprehending embodied experiences. At the heart of the presentation's argument lies the exploration of the relationships between olfaction and the concept of 'home' and 'not-home.' It illustrates how smells can recall memories of childhood innocence and intimate connections with nature while evoking associations with war and death, highlighting the transboundary nature of olfaction. This exploration encourages audiences to reconsider the dichotomies between life and death, humans and nonhumans, suggesting a form of olfactory ethics inherent in Hemingway's narrative.

Keywords: Ernest Hemingway, olfactory ethics, transcorporeality, home, not-home

- I-162 Zihan Guo (East Asian Studies, Princeton University, USA)

Literary and Medical Imaginations of Intestinal Sensations in Medieval China (7th–13th c.)

Medieval Chinese poets contemplated and composed with their intestines. The literary trope of "broken intestines," referring figuratively to unbearable misery and pain, was from early times dissociated from its literal referent. However, the actual corporeal sensations of intestines resurfaced in medieval Chinese poetics. This paper traces the transformation of the imagery of intestines from a metaphor of woe into a motif of rumination in medieval China. Literary discourses depicted intestines as a storehouse of books, echoing medical theories that envisioned them to be repositories of life energy. The spatial imagination of intestines draws on the synesthetic idea of taste that signifies at once aesthetic discrimination and gustatory sensation. The rumbling intestines, tortured by hunger, cannot but be satiated by books and knowledge. Attending to the ecology between the senses and the intellect, the body and the mind, medieval Chinese writers constructed an alternative vision of knowledge as nutrient and themselves as austere epicures.

Keywords: intestines, hunger, knowledge, anatomy, poetry

3.1.3 (IP-048). The Senses in Illness and in Health I

- I-012 Anna Young Δ (Communication & Culture, York University, UK)
The Pain Scarf: A Tactile Autopathography

The presentation will fall within the medicine and the senses theme. Part of my dissertation will include an autoethnographic exploration of my tonsillectomy operation scheduled for November 2024. I am inspired by such 'autopathographies' (accounts of one's own illness) as Lochlann Jain's "Malignant" to document the process of the operation and recovery, while supplementing this documentation with an approach that centres on materiality and touch. I will be knitting a pain scale scarf, an unconventional form of data visualisation (or rather data tactilisation): each day's pain will be documented by a specific colour panel chosen based on my synaesthetic allocation. The resulting scarf will be an innovative example of tactile and material autopathography. The presentation will involve a showcase of the scarf and an exploration of the ideas behind it, as well as a mediation on how a sensory orientation can contribute to understandings of illness, surgery and pain from a patient-centred perspective.

Keywords: medical humanities, autopathography, knitting, data visualisation, touch

- I-194 VK Preston Δ (History, Concordia University, Canada)
Between Water and Stone, Knowledge and Inter-generational Care

This paper intercuts accounts of caregiving, photography, and writing during the Covid-19 polycrisis and austerity. As part of a cycle of research creation, investigating the changing role of the caregiver and transformations of health care infrastructure, this project investigates the cultural and political experiences of caregivers, encountering what have been designated, problematically, alternative levels of care.

What current and historic tensions inflect intergenerational relationship in the neoliberalization of long term care? What capacities can arts and somatic practices bring to bear on patient and caregiver wellbeing—or indeed testimony? Why are robust technologies of cultural and sensory practice, histories of the senses, and relationships devalued in present-day health infrastructures?

How can arts and cultural practices intervene in, and testify regarding the intergenerational context of politically undermined institutions? How are 2SLGBTQ+ persons currently affected by isolation measures in such institutions? And how can arts solidarities communicate most effectively within the culturally erosive forces of economic austerity and neoliberalism as contexts for end-of-life and caregiver supports?

This work argues for renewed, interdisciplinary, and cultural attention to patient and relational care that prioritizes cultural and community foundations among all care practices.

Keywords: Health care, Caregivers, Medicine, Long term care, Arts & Embodiment.

- I-123 Paule Joseph (National Institutes of Health/ NIAAA & NIDCD, Bethesda USA)
The Bitter Truth: Alcohol Use and Its Effects on Chemosensory Function

Chemosensory dysfunction, including deficits in taste and smell, is an underexplored yet critical aspect of alcohol use disorders (AUD) and heavy alcohol consumption. Such dysfunction can significantly impact the quality of life (QOL) domains—physical, psychological, social, and environmental. Despite known associations between chronic alcohol use and chemosensory deficits, large-scale studies examining specific chemosensory impairments, their behavioral correlates, and QOL outcomes are limited. This research investigates the relationship between alcohol consumption and chemosensory function across three studies. The studies aimed to: (1) examine the impact of risky drinking on chemosensory function, (2) assess associations between olfactory distortions (parosmia & phantosmia), problematic drinking, and depressive symptoms, and (3) evaluate how chemosensory impairments influence QOL. Data were drawn from NHANES 2013–2014 (395

participants), the NIAAA survey study (250 participants), and a longitudinal study (466 participants) from the NIAAA COVID-19 Pandemic Impact on Alcohol study. Chemosensory function, depressive symptoms, and QOL domains were analyzed using regression and linear mixed models.

Keywords: Chemosensory dysfunction, alcohol use disorder, quality of life, olfactory distortion, taste impairment, risky drinking.

3.1.4 (IP-058). Animal Sensing

- I-103 Brian Glenney Δ (Philosophy, Norwich University, UK)

Animal Senses in the Anthropocene

The mass of human-made things now exceeds the mass of natural things, a sign of our new Anthropocene age. This has introduced an array of sensory changes in animals' perception of their natural climes. Human made structures now disrupt numerous animals' flying behaviors, adding to the already disruptive human made light sources. Underwater boat motor sounds and radar pings interfere with not only underwater animal navigation and communication, and their associated turbulence destroys hard fought nesting and hiding sites. Increases in terrestrial and aquatic temperatures disrupt a range of behaviors as increases in salinity undermine prey-detection in fish. The focus of this talk is animal crossmodal perceptual abilities and their ability to mitigate natural and artificial changes. In "sensory switching" when one sense is blocked another can be used. However, in some animals crossmodal perception leads to distraction in all the senses when one sense is blocked. Hence, understanding crossmodal perception in animals may reveal mitigating strategies as well as novel kinds of harm from artificial changes through anthropogenic effects on the environment, having significance for animal survival, sustenance, and social adaptations to ecologies in our new Anthropocene age.

Keywords: pollution, animal perception, crossmodal perception, sensory switching, Anthropocene

- I-163 Mike Cassidy (INDI/Design and Computation Arts, Concordia University)

Tactile Stigmergy: Ant-Inspired Strategies for Adaptive and Collective Sensory Design

Ants navigate and collaborate through tactile communication and stigmergy—indirect and often asynchronous coordination between agents via environmental modifications such as vibrational signals and pheromonal substrate markings. These decentralized systems are highly adaptive, relying on impermanent, multimodal sensory inputs to support collective problem-solving in novel contexts.

This paper details the researcher's process of designing and building a modular formicarium for his personal ant caring practice, while exploring how stigmergic principles can inspire spatio-sensory design that prioritizes adaptability, participation, and accessibility. Ants' reliance on multimodal and ephemeral cues suggests ways to design communicative, multisensory spaces that adapt dynamically to collective input. This paper will take a speculative approach, thinking about how the built environment—this time at a human scale—might facilitate collective practices of sensing and sense-based communication.

In particular, I will focus on haptic technologies—technologies of touch—as fundamental and inclusive modes of interaction. This entails thinking about how tactile markers might be integrated into public space, to create decentralized, community-driven communications networks. By embracing tactile and vibrational communication, I situate ants' stigmergic strategies as powerful models for sensory-diverse design.

Keywords: Stigmergy, Multisensory Design, Adaptive Environments, Bioinspired Systems, Collaborative Interaction

- + I-197 Mark Paterson Δ (Sociology, University of Pittsburgh, USA)

A Stroll Through the Perceptual Worlds of Animals and Men: Sensing Climate Crisis

The classic 1934 essay 'A stroll through the worlds of animals and men' by Jakob Von Uexküll remains fresh and is continually in print. What if we are able to stroll like this through more advanced digital technology, the better to glimpse the realities of more-than human sensation and perception when habitats are under threat? Uexküll's essay remains popular. First, it opens out the consideration of the senses beyond our anthropocentric limitations. The perceptual world of other species, based on different arrangements of senses, is endlessly fascinating. Second, it reveals not just the perceptual differences, but what is _shared_ between humans and nonhumans, that is, 'interanimality'. As Merleau-Ponty remarks: "We study the human through its body in order to see it emerge as different from the animal, not by the addition of reason, but rather, in the _ineinander_ (intertwining) with the animal ..." (2003, 214). This is to considering a larger ecology of sensing beyond the individual human subject, what cultural geographers, anthropologists, and others consider a "more-than human world", and what Donna Haraway (2007) conceives as "multispecies entanglements". This paper explores such ideas through a series of case studies, intriguing artistic experiments that seek to escape the replication of human sensing through digital technologies, looking to nonhuman bodies and experiences for inspiration. Are such experiments a productive strategy for grasping the effects of climate change on nonhuman species?

Keywords: more-than human, ethology, climate change, digital sensation, animal perception

3.1.5 (P-012-I). Panel. Ecologies of Enjoyment: Psychoanalysis and the Environment I

Organizer: Simon Hajdini Δ (Philosophy, University of Ljubljana, Slovenia)

The panel "Ecologies of Enjoyment: Psychoanalysis and the Environment" takes its cue from the concept of "extimacy" first proposed by the French psychoanalyst Jacques Lacan with the goal of sketching out its salience for psychoanalytic ecology. The structure implied in the notion of extimacy signals that the duality of system—environment eludes the polarity between interiority and exteriority, the inside and the outside, thus mapping out the conceptual, affective, sensorial, political-economic, and libidinal space of an essentially lamellar ecology. Against this conceptual backdrop, the panel proposes to address the following series of interrelated topics: the affective and sensory modalities of the modernism/postmodernism divide; the extimate affectivity of generative AI and its implications for the formation of the social bond; the extimacy of nature and the modes of social exclusion amid ecological instability and crisis; the roles of moral sensoria and sense-work in indigenous ecologies; and the role of smell and hunger in the constitution of a lamellar ecology.

• Lidija Šumah Δ (University of Ljubljana, Slovenia)

Free-Floating Intensities: Affectivity and Its Afterlife

According to Fredric Jameson, modernism breaks with the monad-like concept of the subject as a vessel expressing its internal affective states through an outward projection, thus freeing the subject from the psychopathologies of the bourgeois ego. The postmodern era is then marked by the disappearance or "waning of affect" in the sense of intimate, essentially internal states, and its transposition into the exterior of free-floating and impersonal sense-configurations. No longer rooted in the subject's inner life, affects are experienced as part of an external space, i.e., as diffused affective externalities that surround and permeate the subject without any palpable connection to her personal psychopathology. The talk sketches out the conceptual value of this shift from anxiety and alienation as characteristic of modernity to postmodern affective neutrality and dispersion for a psychoanalytic ecology of enjoyment.

Keywords: affect, psychoanalysis, intensity, enjoyment

• Nina Cvar (University of Ljubljana, Slovenia)

The Affect of 'Extimacy' and the Impact of Generative AI

Recent developments in generative artificial intelligence (AI) which produces synthetic media outputs computationally, that is, as external to human influence yet created by humans, have further complicated the concept of what it means to be human. In this blurring of the boundaries between human agency and machine-generated output a dynamic interplay between the intimate and the external, the internal and the foreign, is revealed. Due to the architecture of deep learning models (including large language models), the affect of the Other is generated through a complex interaction of data, linguistic patterns, and user prompts. Although these systems themselves do not "know" the Other and lack a referent, thereby remaining non-relational to the world, they simulate responses based on linguistic, cultural, and social patterns they have been trained to interpret. As a result, their output is a highly articulate interpretation of data, devoid of any (real) referential framework of external reality. Nevertheless, they still construct a functioning representational reality and evoke what I term the affect of extimacy. The talk examines the implications of the proposed notion of affective extimacy for the production of the social bond.

Keywords: psychoanalysis, AI, affect

- Ilan Kapoor (York University, UK)

Extimate Nature: Putting the Excluded First Amid Ecological Instability and Crisis

The burgeoning field of psychoanalytic political ecology tends to emphasize two key features: the instability of — or extimacy in — the social and natural world, rendering impossible notions of social unity or natural harmony; and the priority of the Excluded, viewed as symptomatic of — extimate to — the ills of global capitalism: those upon which the System vitally depends yet repudiates. This paper focuses on the crucial linkage between these two extimate elements — socionature's volatility and subaltern politics — asking what it might entail in our age of ecological crisis. What political-ecological structures would need to be in place for addressing ecological turbulence while also tackling the socioeconomic antagonisms that produce the Excluded? How might the social and environmental commons have to be regulated to better ensure that the subaltern does not pay the highest price in order that the wealthiest pay the lowest? And rather than leading to greater egalitarian justice, might an extimate and denatured world produce its opposite: greater violence and exclusion?

Keywords: nature, capitalism, exclusion, psychoanalysis

3.1.6 (P-006). Panel. Sounds, Cities, Art, and Ecology

Organizer: Marcel Cobussen √ (Leiden University, Netherlands)

Urban atmospheres are of course experienced through more than one sense: we use our eyes, ears, skin, and nose. Besides elements that can be experienced through the senses, many other agents are active in creating a specific atmosphere: cultural perspectives, sociopolitical and economic influences, ecological or commercial interests, etc. In short, all these agents (and many more) play a role in the ways places are designed and experienced.

Our view is that sound is an important agent in the creation of an urban atmosphere and that all these agents are connected to sound. A constantly changing constellation of traffic sounds, construction works, human activities, bells, music, as well as natural sounds determine the soundscape of cities and how these are perceived. However, when intervening in such a soundscape, several other parameters besides sound might change: social interaction, feelings of (un)safety, biodiversity., etc. Also, visual, haptic, and olfactory transformations might occur in combination with introduced sounds.

In this panel we would like to focus specifically on the relation between the sonic environment, sound art, and ecology in cities. In particular we will investigate the following question: how can sound artists intervene in the ecological climate in cities?

- Linnea Semmerling √ (Leiden University, Netherlands)

"Those Poor Birds": Sound Art, Public Space, and Vulnerable Listening Subjects

Sounding artworks in public urban spaces have led to noise complaints across the world. Drawing on recent histories and theories of noise nuisance (Bijsterveld), annoying music (Trotta), and aesthetic moralism (Thompson), this paper traces how involuntary art audiences have voiced their disapproval of sound installations in public spaces since the 1990s. An analysis of the complaints of residents, businesspeople, and office workers on the sites of sonic interventions by artists reveals that decibel meters fail to capture the degree of unpleasantness and disturbance felt by the locals. A recurrent rhetorical element in these complaints is the evocation of a “vulnerable listening subject” – ranging from children to pets and local wildlife – as a means of strengthening their case against the sonic intervention in question. This paper thus explores the sensory, social, and moral implications of sound installations in shared spaces.

Keywords: sound art, public space, noise nuisance, vulnerable listening subjects

- Kevin Toksöz Fairbairn √ (Leiden University, Netherlands)
The Building Blocks of Urban Sound: Listening to Material Voices

The history of cities revolves around the transformation of exurban matter and (bio)energy into the infrastructures necessary to sustain dwelling, consumption, and expansion. As materials like brick, sand, and clay have given way to concrete, steel, glass, and petroleum products (plastic, foam, rubber, etc.), their supply chains have grown increasingly global, extractive, and toxic. Although discourse around urban soundscapes has largely evolved beyond R. Murray Schafer’s infamous ‘lo-fi’ formulation (Schafer 1977/1994) to acknowledge more nuanced acoustic ecologies, the relationship between these urban soundscapes and the landscapes from which their constituent parts are carved merits closer attention.

Drawing from recent literature on the practice of field recording and its complex relationship to settler-colonialism, displacement, and exploitation (e.g. Kanngieser 2023; Wright 2022; Ouzounian 2017), this paper explores how building materials in contemporary cities don’t merely record their extraction but actively voice it, and how attending to the materials that suffuse urban life enables us to sense the echoing traumas of their production. It proposes then that building materials filter urban acoustic ecologies through the displaced soundscapes whose extraction, displacement, and mutilation they reverberate.

Keywords: urban sound, field recording, listening, settler-colonialism

- Marcel Cobussen √ (Leiden University, Netherlands)
The Role of Sound Art in Designing Public Urban Spaces

What can sound artists contribute to the sonic design of public urban environments? And why is it important to involve sound artists in this design process? Although slowly, it seems as if a transformation is taking place in the way (local) governments deal with the (re)design of public urban spaces: not only can we notice more attention for the sonic design of those spaces; emphasis also shifts gradually from noise measurements and noise reduction policies to a more nuanced approach in which sounds in public spaces are regarded as an opportunity: sounds can contribute in a positive sense to the experience of an environment.

Enter sound artists. Not only are they experienced listeners which may help to not denounce certain sounds a priori (e.g., because they stem from unwanted sources); artists can also offer unexpected solutions to specific problems; they can work with the unexplored sonic opportunities of an urban site; they may be able to create new types of site-involving activities; and they might be able to suggest alternative negotiations regarding sonic aspects of everyday sites and/or situations.

Keywords: sound art, sound design, public urban spaces

3.1.7 (P-004-I) Panel. Enabling Sensory Access through Technology in Professional and Artistic Contexts I

Organizer: Jarkko Toikkanen ✓ (English, University of Oulu, Finland)

Our joint panel of two 90-minute sessions with three papers each explores how technological designs both old and new enable sensory access in professional and artistic contexts. We represent a variety of backgrounds across language, literature, and media studies to demonstrate and argue for new ways of putting into practice theoretical and methodological solutions regarding critical disability studies on the senses.

- Brian Due (University of Copenhagen, Denmark)

Distributed Perception Between Ray-Ban Meta Smart Glasses, Visually Impaired Persons, Volunteers and Material Surroundings

Be My Eyes is a company specialising in providing help to visually impaired persons using recent advancements in technology. In this presentation, I explore their “Call a Volunteer” service on Ray-Ban Meta Smart Glasses. This service enables hands-free accessibility for blind and low-vision people. The user initiates a Be My Eyes’ “Call a Volunteer” experience entirely by voice command. Saying “Hey Meta, Call a Volunteer on Be My Eyes” will connect users to a sighted volunteer who speaks the user’s language via a one-way video, two-way audio call. Through this integration, the volunteers see through the lens of the smart glasses to provide a real-time description to the user through their open-ear speakers. Thus, this empirical material contributes to the theoretical development of distributed perception between different types of agents (Due, 2021). Data is ethnographically collected and video-recorded interactions from the person’s everyday life. Data is analysed using ethnomethodological conversation analysis (Mondada, 2019).

Keywords: distributed perception, visual impairment, ethnomethodological CA

- Maija Hirvonen (Tampere University, Finland)

Subjective, Intersubjective, and Collective: Perspectivation of Experience in Translatory Team Work Between Blind and Sighted Members

This talk discusses perspectivation of experience in real-world interaction between blind and sighted professional audio-describers when they are writing and editing verbal translations of visual contents in audiovisual media. While audio description (AD) has established as an access service across the world, it is only in some countries that the professional practice uses teams involving also non-sighted team members.

Since the AD teams constantly exchange thoughts, perceptions, and the like in order to develop a shared understanding of the film or the verbalisations, the perspectivation of experience is highly relevant. Verbal language is perspectival to start with (Graumann & Kallmeyer 2002), and with manifold linguistic devices, the team members can profile different experiences: they can display the perception of a situation from their own, subjective experience, from the intersubjective, shared experience, or even from a collective perspective. They go beyond what a team as an entity knows or perceives, extending the locally available knowledge to a collective-cultural level (Hirvonen 2024). The talk overviews the interactional practices and the multimodal-linguistic devices for perspectivation found between blind and sighted members in AD teams.

Keywords: experience, perspectivation, meaning negotiation, blind-sighted-interaction

- Tarja Rautiainen-Keskustalo (Tampere University, Finland)

Making Voice Knowable: Analysing Rehabilitation Interventions for Patients with Parkinson’s Disease

The human voice is essential to communication, connecting individuals to the world and reflecting their presence. However, scientific fields studying the phenomenon differ in their focus by examining either the meanings of speech or the bodily mechanisms that produce acoustic phenomena. In my presentation, I will debate this gap by utilizing Bernard Stiegler’s (2020) concept of general organology. The theory brings together the study of bodily organs, technological objects

and social organizations and asks how these three aspects (biological, technological and social) come together. Within this framework voice is something that is continually being worked on. As empirical material, I will use data based on rehabilitation methods for Parkinson's disease patients. I will analyse how knowledge about voice production and the current body capacity of the PD patients were intertwined with different measuring technologies and how social, and societal conceptions about voice were contextualizing the sessions. I debate how the interventions were attempts to make voice knowable extending beyond the practices of specific disciplines and professional fields.

Keywords: voice, embodiment, sensory practices, STS

3.1.8 (R-005) Sensory Abilities and Imaginative Capacities

Organizer: Florian Grond (Design and Computation Arts, Concordia University, Canada)

This roundtable brings together artists Bouchard, Bucionis, Johnson, and Hunt, each working across different sensory modalities, to challenge conventional assumptions about perception and imagination. By exploring how imagination emerges through diverse sensory experiences—starting with but extending beyond the dominance of visual perception—this discussion offers new perspectives on communication, creativity, and sensory diversity.

Imagination is often framed as a primarily visual process, but what happens when vision is absent or reconfigured? Johnson and Hunt begin the conversation with imagination as a response to visibility, examining how mental imagery is constructed through language, memory, and sensory substitution. From there, Bucionis will direct the discussion to the auditory realm, where sound evokes presence, memory, and emotion, constructing imagined spaces in ways distinct from vision. Whether through music or field recordings, auditory experiences generate multisensory perceptions that challenge conventional understandings of imagination.

Finally, Bouchard explores imagination through performative practices that engage the body and multiple senses. Immersive performances designed for blind and visually impaired audiences use movement, touch, and sound to create deeply embodied imaginative experiences. These novel approaches to performance and theatre reshape how imagination operates beyond sight, expanding the possibilities of artistic expression and audience engagement.

Speakers:

- Kevin J. Hunt (Nottingham School of Art and Design, Nottingham Trent University, UK)
- David Johnson (Royal College of Art, London, UK)
- Vytautas Bucionis (Ornithologist / Music, Université de Montréal, Canada) Δ
- Audrey-Anne Bouchard (Theatre artist and researcher, Montreal, Canada) Δ

3.1.9 (IP-029) Sensing the Environmental: Role of Public Art

- I-139 Phoebe Myers (English, CUNY Graduate Center, CUNY, USA)

Beyond Domination? Sensory Dissonances and Public Art's Role in Restoring Nature's Voice

Theodor Adorno advocated for art to be a mechanism to give voice back to nature in his book *Aesthetics*. This voice had been stripped from nature through the domination of industrial capitalism, and Adorno believed recovering this voice to be crucial in resolving humanity's estrangement from nature. Adorno, however, did not think any art sufficient in giving this voice back to nature. Adorno theorized the moments of affective dissonance specific to modern art to be where the dialectical tension between humans and nature is reproduced, and where the voice of nature is revived. This paper furthers Adorno's observation by focusing on the sensory experience of those moments of dissonance in modern art — what does the repressed voice of nature feel like? Particularly, this paper will explore the sensory dissonance of public art installations in their incorporation of a multitude of senses, some stemming from the natural world, in their outdoor settings. This paper will analyze public visual works such as Sonya Clark's 2024 Declaration House and Alfredo Jaar's Public

Interventions (Studies on Happiness: 1979-1981) as examples of the dissonant sensory experiences of public art prompting political experiences and disruptive emotions in otherwise harmonious public space, arguing these moments of sensory embodiment echo and recover the oppressed sensuous beauty of nature.

Keywords: Aesthetics, Marxism, Environmentalism, Modern Art, Theodor Adorno

- I-037 Laura Pierini (Institute of Geography and Sustainability, University of Lausanne, Switzerland) *Perceiving Space Through Art: The Influence of Artistic Ambiances on Environmental Awareness In Public Spaces.*

This paper explores the relationship between the atmospheres of public artworks and the perception of the surrounding environment. It investigates how the ambiance of art influences our spatial awareness and how different environmental conditions—particularly weather—affect the perception of these artworks. Using the example of Gibellina Nuova, a city where art integrates with the urban fabric, the paper examines the sensory experience of walking through the space, observing the artworks, and the results of participatory workshops on sensitive mapping conducted with local residents. The goal is to define the ambiances of artworks and understand how to detect and interpret them. The analysis will be conducted on two levels, drawing from personal observations, photography, walking experiences, and sensitive cartography data. Preliminary findings suggest that the materiality of artworks, such as the grey concrete prevalent in Gibellina Nuova, significantly impacts how both the artwork and the surrounding space are perceived. These findings are further explored through photographs taken on days with varying weather conditions, highlighting how light, color, and materiality contribute to the overall ambiance. Ultimately, the paper aims to demonstrate how the specific atmospheres created by public artworks shape our perception of urban environments.

Keywords: Ambiances, Spatial perception, Public art, Sensitive mapping, Atmosphere

PERIOD 3.2 11h00-12h30 (10 concurrent 90-minute sessions)

3.2.1 (R-001-I) Sensing the Intangible in the Field: The Potentiality of Immersive Media for Understanding Across the Inter I

Organizer: Melissa Park (School of Physical and Occupational Therapy / Culture Mental Health Research Unit, Social and Transcultural Psychiatry, McGill University, Canada)

This round table brings together emerging scholars and expert discussants in the fields of sensory ethnography and 1st person, experience-near critical phenomenological frameworks in anthropology to discuss the affordances and limitations of immersive technology/techniques for understanding “inter” experiences. Drawing from the ongoing ethnographic, participatory and research creation projects of an interdisciplinary group of emerging scholars, the aim of this roundtable is to raise questions related to what happens in the inter, and what immersive binaural sound recordings “do” in the hermeneutic process. Emerging scholars will provide the foundation by presenting binaural vignettes related to the care of persons living with Alzheimer’s in India, connectedness for older adult members of the Jamaica Association of Montreal, the impact of immersive sonic art for mental health in psychiatric settings in Montreal, and a neurodiverse phenomenology related to the reception of art in the museum, and its creation in inter-media artistic collaboration. Expert Scholars will provide insights, based on their respective backgrounds in sensory ethnography and immersive technology, to open up a discussion on the role and function of binaural immersive technologies, situated in the range of approaches used to understand the intangibility of sensorium across history and cultures (Howes, 2024) and the ways in which immersive media provides a bridge in-between neurodiverse experiences as a sound object (Grond & Devos, 2016).

Speakers:

- Emily Bain (Concordia University)
- Martina Padovani (McGill University)
- Meena Ramachandran (McGill University)
- Tamara Stecyk and Vincent Laliberté (McGill University)
- Havana Xeros (Douglas Mental Health University Institute, Montreal, Canada)

Discussants:

- Florian Grond (Concordia University)
- David Howes (Concordia University)

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3.2.2 (IP-028). Sensing Space VI: Transformations

- I-178 Peter Sebastian Chesney (History of Art & Architecture, Vanderbilt University, Nashville, USA)
Burning Rich, Burning Lean: Expertise and the Smell of Automobile Exhaust

This paper offers a comparative history of two 20th-Century global cities: Los Angeles and Berlin. L.A. acquired a reputation for its "smog" after World War Two. Rich with unburned carbon fumes from the exhaust pipes of automobiles, the region's air reacted with sunlight to form a thick, dark, eye-stinging blanket that stirred environmental justice activists into action. Scientists in the region debated whether this problem had anything to do with automobility. Finally, smell and taste chemist Arie Jan Haagen-Smit of Cal Tech devised experiments that proved smog resulted from car engines. Meanwhile, Berlin was split into two halves. Most histories of divided Germany spotlight the optics of the wall and surveillance. What gets missed in visualism is polysensoriality. Differing technological regimes and environmental regulations on one side as opposed to the other led to Berlin's air smelling much leaner in the West and much richer in the East to mechanics with a diagnostic nose for identifying a problem with a car. In crossing from one Germany to the other, some mechanics enjoyed the pleasures of fresher air on the one side and others enjoyed the pleasures of nostalgia for how their own pre-regulatory home cities had once smelled on the other side.

Keywords: Labor, air pollution, technology, pleasure, urbanism

- I-170 Sarah Grant Δ (SOAN, Concordia University, Canada)
Heat Seek Sensors: Turning Thermoception into Evidence for Housing Justice

This presentation delves into Heat Seek, a civic technology initiative aimed at addressing systemic heating inequities in New York City apartments. It traces the organization's trajectory from its inception in 2014 as a tenant advocacy tool to its dissolution in 2024 and subsequent adoption by the city's Department of Housing Preservation and Development (HPD). Using Actor-Network Theory (ANT), the presentation analyzes how Heat Seek's temperature sensors transformed the human experience of cold into quantifiable evidence, enabling tenants to challenge landlord negligence and enforce housing code compliance.

Leveraging Actor-Network Theory (ANT), this discussion examines how Heat Seek operated as a networked system, integrating sensors, data, and stakeholders to influence housing justice. It will explore the cultural and political construction of "comfort," the historical evolution of NYC's heat code, and the implications of reducing sensory experiences to numerical data for institutional adoption. Additionally, the presentation examines the challenges of aligning the Heat Seek initiative with scholarly tech justice frameworks, exploring the extent to which it reflects principles of community control and data ownership. It also considers whether the institutionalization of Heat Seek represents a form of surveillance or a step towards achieving policy changes through design justice.

Keywords: sensors, Heat Seek, housing justice, New York City, tenant rights

- Ai Hisano Δ (University of Tokyo, Japan)

Aesthetic Immersion and Sensory Multiplicity: Exploring the Politics of Perception in Art Spaces

In 1805, William Wordsworth described the panorama as a way to “mimic sights that ape the absolute presence of reality.” This late-18th-century invention—a large, circular landscape painting within a cylindrical room—allowed viewers to immerse themselves in 360-degree environments, akin to a form of early virtual reality. Standing at the center of the panorama, viewers experienced a layered reality: they felt both “here and now” in their own time and space and “then and there” in the depicted landscape (Freidberg, 1993). This overlapping of time-spaces—real and virtual, present and past—enabled a multi-sensory engagement that expanded the boundaries of perception (Classen, 2017; Krmpotich, 2019; Levent & Pascual-Leone, 2014).

Through these immersive sensations, people “acquire a body” and a new sense of presence (Latour, 2004). This presentation explores how such settings allow for what Jacques Rancière (2004) calls the “redistribution of the sensible”, where sensations restructure our perception of reality and invite political and aesthetic possibilities beyond conventional experiences. By examining how museums allow viewers to confront and engage with these sensations—imagined or real, the presentation suggests how art spaces might disrupt existing social structures and reveal new modes of consciousness, ultimately transforming the body and senses.

Keywords: aesthetics, body, virtuality, experience

3.2.3 (IP-041). Dance of the Senses

- I-136 Kelly Keenan Δ (Département de danse, UQAM, Canada)

Fluid Confluence(s): Plural Ways of Knowing in Dance

This article recognises that the dance class, and the fields of practice that we relate to in dance, pull along values, ways of knowing, normalised beliefs and cultural histories. Practice is never isolated: it is always relational and distinct. Using the 2024 Montreal Movement Educators Forum: Fluid Confluence(s) as a case study, this article explores how to unsettle dominant ways of knowing by way of attention to multiple relations, positionality and the singularity of practices through embodied engagement. Over the course of a week 5 invited dance artist-teachers representative of diverse sub-communities of dance (contemporary, Haitian dance, hip hop, jiu-jitsu, and manual therapy) were invited to teach a class to local dance/movement educators. Guided by the attentional prompts: What is meant by fluidity? How does each invitee summon, or cultivate sensitivity to, the fluid body? How does the fluid body listen? What does each fluid body surface submerge? Each class was followed by a collective documentation process, semi-facilitated interview and/or peer discussion. The aim of the Fluid Confluence(s) was not to reach a consensus on what fluidity is or how to better “fluir” the body in movement but, aligned with Isabelle Stengers call that “no practice be defined as ‘like any other’”, to hone attention to practices as they diverge (2005). By drawing on the unique ways that each invitee summoned fluidity and through participant accounts, this article posits embodied engagement and commitment to practice as instrumental to unsettling assumptions, troubling dominant knowledge, and to renew and re-enliven a practice community capable to host and hold plural ways of knowing.

Keywords: Embodied practice, attention, positionality, sensory education, dance

- I-144 Johanna Bienaise Δ (UQAM, Canada)

Ecology of Movement and Ecosomatic Pedagogy

Eco-somatic practices are rooted in embodied and experiential knowledge, based on the awakening of attention and perceptive and sensory awareness (Bardet, Clavel et Ginot, 2019; Fraleigh and Bingham 2018; Pantouvaki, Fossheim et Suurla, 2021). Particularly relevant to the field

of dance and performance practice, they offer spaces for bringing together our ‘inner collectives’ (Damian, 2019) and our human and non-human companions. As a university lecturer, I’ve had the opportunity to offer 2 master’s seminars (UQAM, Dance) on these ecomatic practices, while also conducting research (SSHRC-Développement Savoir) on the subject. By listening to the values, concepts and new narratives guiding ecomatic practices, I navigated a pedagogical research in motion, allowing me not to question what I could pass on to the students but mainly what the ecomatic practices themselves had to teach us collectively. In this talk, I will share my thoughts on this emerging ecomatic pedagogy, through the central concept that emerged from the research, namely that of an ecology of movement rooted in the knowledge of the body and the senses, and in a frontier posture that is constantly on the move.

Keywords: Ecosomatics, dance, performance, pedagogy, ecology of movement

- I-137 Leila Chakroun & Joanne Clavel (Laboratoire Dynamiques sociales et Recomposition des Espaces (LADYSS), Université Paris Cité)

Deploying multispecies choreographies for nurturing landscapes: Ecosomatic perspectives

The shift towards sustainable agrifood systems remains largely examined from the perspectives of agriculture economics and socio-technical transition studies. This overlooks the role of place-based sensory experiences and somatic attunement in navigating the complex human/other-than-human assemblages of ecological farming practices.

Our paper addresses agroecology and permaculture experimentations through the lens of gestures, understood as resulting from body-milieu interactions, and thus shaped by and shaping human senses and more-than-human milieus. We make use of ethnographic data collected in agroecological farms in Switzerland, France and Japan to illustrate the ways the senses guide daily and collective gestures of care, repair and resistance: the smells and textures of soil, the colors of healthy and diseased leaves, the sounds of harvesting without heavy machinery, and the less common sense of proprioception (kinesthetic awareness). To reflect on the role of those bodily engagements for more resilient and biodiverse foodscapes, we draw upon the emergent field of “ecosomatics”, for it conveys an ecofeminist vision of the body, as relational and political, multisensorial and itself a more-than-human milieu.

Our contribution thus strengthens the dialogue between sensory studies and environmental humanities by narrating the intricate multispecies choreographies needed to support nurturing landscapes and alternative agroecological futures.

Keywords: Agroecology, ecosomatics, gestures; prefigurative politics; sensing, nurturing landscapes

3.2.4 (IP-049). The Senses in Illness and in Health II

- I-110 Cassandra Jones Δ (Department of Integrated Studies in Education, McGill University, Canada)
- Sensing Care: Poetic and Multisensory Approaches to Healthcare Environments*

This paper explores the role of the sensory environment for people who are seriously ill or at end of life, using poetic inquiry as a rich, arts-based approach to sensory ethnography. Poetry offers a unique way to capture the essence of embodied experiences within healthcare environments.

Poetry can help to convey the lived sensations of patients—sights, sounds, touch, and kinesthetic feel of the hospital—while also unveiling the emotional undercurrents that run through these spaces. As people face the profound realities of illness, poetry evokes the complexity of navigating life and death in the sensorial environment of an institutional space. The paper explores how poetry can reflect the sensorial materiality and emotionality of the hospital environment, illustrating how it can distill the affective atmospheres within patient rooms. Drawing on a phenomenological framework, it contends that poetry filters the senses, offering insight into the emotional and sensorial, embodied worlds of care. The project uses an autoethnographic poem created in the palliative ward, with the

prompt "What to bring to the bedside?" to explore the sensory design of a dying patient's room. Poetic inquiry, this paper argues, creates space for the often-unspoken feelings of patients and caregivers. In the act of writing and reading poetry, caregivers and patients find a shared space for empathy, healing, and the rekindling of purpose in the liminal world of care. By capturing and filtering embodied experiences through a sensory and phenomenological lens, poetry contributes to the delivery of compassionate care in emotionally charged hospital environments.

Keywords: Sensory Ethnography, Sensory Inquiry, Poetic Inquiry, End of Life/Serious Illness, Healthcare Environments

- I-013 Desiree Foerster (Cinema and Media Studies, University of Chicago, USA)

A Disorientation of the Senses – New Forms of Illness Narrative in Virtual Reality

This presentation engages with the conference themes "Medicine" and "Critical Disability Studies." Using concepts from critical phenomenology, critical disability studies, and media theory, I will analyze recent Virtual Reality (VR) experiences as new forms of illness narratives. Artworks like Ben Anderson's "Turbulence: Jamais Vu," Camille Baker's "Mammary Mountain," and Anagram's "Impulse" utilize the bodies of their participants to tell different stories of debility: a vestibular migraine attack, the diagnosis and treatment of breast cancer, the navigation of tasks from the perspective of neurodivergence. Using the concepts of disorientation (S. Ahmed), bioprecarity (M. Schildrick), and indeterminacy, I will discuss how these artworks offer new forms of illness narrative in which participants are neither invited to empathize with an other, nor to assume the role of an uninvolved observer. Instead, I argue, these artworks highlight a different capacity of VR in telling stories of illness and debility—not by allowing us to step into an avatar that undergoes somebody else's suffering, but by way of alienating the participant's own body. I will argue that therein lies a potential of storytelling in VR to problematize binaries between abled versus disabled, healthy versus ill, and thereby offer a much-needed differentiation of illness and debility at a time of a mounting health crisis.

Keywords: Virtual Reality, Illness Narrative, Critical Phenomenology, Indeterminacy, Bioprecarity

- I-093 Sarah Pollman (Communication Studies, Concordia University, Canada)

The Embodied Asylum: Contemporary Art in Former Psychiatric Hospitals

The Embodied Asylum: contemporary art in former psychiatric hospitals traces the lives of photographic images and other ephemera that tell stories of former patients who resided in now-shuttered psychiatric hospitals in Massachusetts. Photography's role in psychiatry is well-documented by authors including Sander Gilman and Georges Didi-Huberman, among others. Yet in these studies of the visual culture of mental health, little attention has been paid to whom and what is not pictured in the archives and the role of institutions in the creation of illness narratives. My paper traces the work of contemporary artists and cultural workers who have remediated former asylum spaces to offer affective experiences that work to recuperate these lost narratives. Among these projects have been the installation of 28,000 live plants in the former Massachusetts Mental Health Center by artist Anna Schuleit Haber, a full length play by Hortense Gerardo performed by community actors on the grounds of Medfield State Hospital and photographic sculptures by Jodie Mim Goodnough that reimagine patient views from the Metropolitan State Hospital grounds. Through a close reading of these three artists's work, I discuss how installation art offers embodied knowledge to visiting publics about these invisible historical experiences and works to rescripts illness from anomalous to the spectrum of lived human experience.

Keywords: embodiment, performance, asylum, archive, contemporary art

3.2.5 (R-007). Roundtable. Meet the Author: Crosstalk of the Senses

Organizer: David Howes Δ

- Polina Dimova Δ; Jeremy Stollow Δ; John Lee Clark Δ; Lida Zeitlin-Wu Δ

This “meet the author” roundtable has a unique format. Instead of presenting their own work, each author will offer an appreciation of the work of the author with whom they are paired. The first pair consists of Jeremy Stolow commenting on Polina Dimova’s *At the Crossroads of the Senses: the Synaesthetic Metaphor Across the Arts in European Modernism*, followed by Polina Dimova presenting a review of Jeremy Stolow’s *Picturing Aura*. The “crosstalk” in this case consists of juxtaposing the notion of aura with that of synaesthesia. The second pair is comprised of Lida Zeitlin-Wu commenting on John Lee Clark’s *Touch the Future: A Manifesto in Essays*. John Lee Clark will then present a reading of the chapter entitled “What’s Your Color? Mood-Conditioning the Postwar Domestic Interior” in Lida Zeitlin-Wu’s work-in-progress *How Color Became a Technology: The Making of Chromatic Capitalism*. The “crosstalk” here involves interrogating the “distantism” complex and the “colorism” complex from opposite angles.

3.2.6 (IP-068). Sensory Legal Studies

- I-149 Elizabeth Davis Δ (Sociology and Anthropology / Centre for Sensory Studies, Concordia University, Canada; Department of Social Justice Education, OISE/University of Toronto, Canada)
“I know it when I see it”: Liberalism Sensing the Obscene

Contrary to US Supreme Court Justice Potter Stewart’s famous evaluation of pornography as something that the good judge knows when he sees, this paper traces how obscenity and pornography have never been quite so easily discerned. In Walter Kendrick’s well-known phrasing, pornography names “an argument, not a thing” (Secret Museum, 1987). Indeed, this paper argues that the origins of obscenity and pornography should be understood less as the emergence of a genre, and more as an emerging domain of biopolitics, specifically, the biopolitics of aesthetics. In this way, the paper shows how the sensibility of the subject of early liberalism was fundamental to understanding and delimiting what is at stake in the public sphere (Heath, *Purifying Empire*, 2010; Leonard, *Fragile Minds and Vulnerable Souls*, 2015; Stern, “Fanny Hill and the ‘Laws of Decency,’” 2019). By addressing the history of the human senses through the idiom of sensibility (Rancière, *The Politics of Aesthetics*, 2013), this paper argues that a feeling subject was at the center of early liberal attempts to manage the emergent public sphere. Obscenity has served to this day as the privileged limit concept for acceptable speech—all because of how representation is imagined to affect the senses.

Keywords: obscenity, public sphere, affect theory, sexuality, socio-legal studies

- I-154 Alina Hrubá Δ (Centre of Excellence in Law, Identity, and the European Narratives, University of Helsinki, Finland)
Swordy Law and Blindfolded Justice: Is There a (Court)Room for Healing?

The concept of sensory perception in law has opened new avenues of inquiry into multidisciplinary approaches to legal studies. Despite criticism of the ocular-centric nature of the law, visual representation of legal matters has been influencing people’s perceptions and expectations for centuries. In the culture of tarot readings, the sword is frequently depicted as an embodiment of law and people’s interaction with state structures. During a workshop at a documentation centre in Berlin (2023), I concluded with a tarot reading aimed at healing the silence of displacement and exile. The question I seek to answer is whether the law, in the form of the court, can heal the human soul. The sensory turn in law is often contrasted with the coldness of legal abstraction. When working with the different elements in the tarot, swords usually describe people who are emotionless, following only cold logic and being over-rational. By analysing the symbols representing court administration and their tarot card counterparts, I want to find a connection between the formal procedure of the hearing and the healing of the human heart. How can we combine our senses and law to achieve justice? Before conducting the fieldwork in Ukrainian courts of each instance, I want this paper to be based

on analysed literature, legal norms, and symbols of the courtroom and justice in general. Combination of mentioned approaches will allow us to gain a deeper understanding of how the representation of the court affects its comprehension by those who seek retribution and justice.
Keywords: sensori-legal studies, justice, courtroom, symbolism, rituals

+ ____ Mario Michas Δ (Faculty of Law, McGill University, Canada)

Can Artifacts Have Standing? Troubling and Transcending the Distinction Between Persons and Things

In *Impersonations: Troubling the Person in Law and Culture* (2009), Sheryl Hamilton presents an analysis of the historic controversies surrounding the attribution of legal personhood to corporations, artificial intelligences (or bots), clones and women. These innovations all depart from the conventional understanding of the legal subject as an individual, biological human being. In recent years, in different parts of the world, this list has expanded to include animals, rivers and Nature (*Pachamama*), often at the insistence of Indigenous people – that is, from *without* the Western legal tradition. In line with these developments, this presentation explores the question: Might a concept like the self-determination of Indigenous artifacts, which are considered and treated as other-than-human persons – that is, as having sentience, and agency or “will,” and sanctity – in their culture of provenance, and emphatically not as things or “cultural property,” in turn contribute to the self-determination of the peoples who make them in accordance with the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)? Two landmark cases will be examined: namely, *Pramatha Nath Mullick* (1925) and *Bumper Development Corporation* (1988, 1991), which present an unanticipated answer to this question, and have significant implications for the recognition of a new legal category – the “rights of artifacts.” The research reported in this presentation as carried out under the auspices of the “Sensitive Material” research project directed by David Howes.

3.2.7 (IP-059). Plant Sensing

• I-192 Rosalin Benedict Δ (Sociology and Anthropology, Concordia University, Canada)

Interembodied Attentiveness: Vibrational Encounters between Clinical Herbalists and Medicinal Plants

I intend to present a chapter on my ongoing thesis that explores how clinical herbalists cultivate, experience and express their felt, synergetic relationships with medicinal plants; and how the interconnectedness of humans and plants contributes to a more ecological and embodied approach to wellbeing. This chapter particularly delves into the profoundly felt yet inexplicably lived experiences that emerge from human-plant relationships, focusing specifically on the emotional and sensory dimensions of communication between herbalists and medicinal plants. Many herbalists describe their interactions with plants in terms that resist articulation, often speaking of a “silent” or “invisible” way of knowing—one that transcends verbal communication and relies on heightened sensory awareness, particularly through affective listening. Relationships herbalists cultivate with medicinal plants are revealed to be emotionally intense and profound, rooted in a kind of intimate understanding that is felt in the body. Throughout my fieldwork, some herbalists describe this knowledge transmission as being mediated by “antennas” to capture the reciprocal ways human and plant bodies tune into one another. These antennas, I propose, act like invisible waves, vibrating with the intention to communicate. Drawing from ethnography, this presentation will explore the complexity and nuances of this invisibility, interpreted as a sense of attentiveness, which I describe as an interembodied connection: a shared form of knowledge that resonates and vibrates between human and herbal bodies.

Keywords: knowledge, listening, sensorial communication, interembodiment, human-plant relationship

• I-105 Kei Nagaoka Δ (University of California, Berkeley, USA)

Sensing Poison and Herbs in Witchcraft: Ethnographic Study of Bodily Experience of Herbal Medicine in the Eastern Himalayas

This study explores the sensory experience of witchcraft among the Monpa people through ethnographic research in the Eastern Himalayas. They use wild plants for medicine, rituals, and food. Some herbs are significant medicines that save lives from witchcraft. The witch is assumed to place an invisible poison in the food of others and deprive them of their Buddhist merit (sonam) after they die. Scholars have reported the poisoning of witchcraft in different locations along the Himalayan borders between Tibet, India, Nepal, and Bhutan and discussed the local discourse of merit and the narrative of suffering. However, few mention the use of herbal medicines for its treatment. By analyzing their senses of herbal medicine in the local context, I argue that witchcraft is not merely a discourse or narrative but a multisensory experience of living in an environment with poison and herbs. This study contributes to the medical anthropology of the senses and sensory ecology ethnography by discussing how people experience herbs through their senses, how their experience interconnects with the feeling and memory of the poison and witches at the border, and how they make sense of the uncertain world based on their bodily sensibility toward non-human species.

Keywords: Multisensory experience, Human-plant relationship, Tibetan Buddhist community, Bodily sensibility, Memory

• I-001 Juliana España Keller Δ (Studio Arts, Concordia University, Canada)

Entering Into a Sonic Intra-Active Quantum Relation with Plant Life

In the speculative research of plant bioacoustics, one enters into a sonic intra-active relation, by humans with non-human beings (plant life), activated through acoustic wave signals emitted by plants to create electronic patterns of sounds composed by humans and emitted by machines. Plants emit sound waves at relatively low frequencies of 50–120 Hz. Experimenting with patching and modulation by tracking these sonic lines of data can indeed lead to unique sonic experiences that tap into the universe's musicology. It is fascinating how we can interact with sounds on such a deep level to create acoustic energy. We are and have always been attached to the universe in a relational processual way. We are all interconnected with plant life vibrating at different internal frequencies. This article focuses on a symbiotic relation between humans and plant life as an acoustic shimmering ecology – to communicate a posthuman, symbiotic understanding of vegetal matter as a morphological force that(re)shapes, (re)affirms our sonic intra-relations to the natural world. This proposition is molecular and metaphysical, as sound matter is of a qualitative multiplicity in the quantum field of listening. By acknowledging ontologically that cosmopolitics brings into relation different practices, practitioners, and the non-human (they assemble in a field of forces and intensities), I argue that there is no sovereign power under which all modes of existence can be organized, and there is no meta-language through which one can master the diversity of all discursive or material practices; but there are intra-relations in which one can get lost in a quantum field of sonic matter by moving into the cracks of the sensorium and the plant biosphere, which includes Indigenous voices. The alterity of plant life is daunting from an eco-feminist materialist position in that relationships are the default state of existence and sonic experiences uncover alternative or additional explanations in a (post)phenomenological world – which is embedded in the stuff of acoustics in the many ways humans hear the world. Thus, to communicate a posthuman, symbiotic understanding of vegetal matter necessitates understanding how sound matter intra-performs through a sonic language – where intra-relations with plant life have complex boundaries for humans. As a creative practitioner, how does one define the mutually beneficial engagement in plant communication with creative musical encounters? Entanglement is messy and a becoming with the universe as a philosophical sonic meditation and worlding. This entails expanding on sensing plants as cosmogonic beings, world builders, and we, perhaps, are the byproducts of the lives of our vegetal others.

Keywords: acoustic ecologies, plant bioacoustics, environmental humanities, symbiosis, the biosphere

3.2.8 (IP-017). Elevating Low Vision

- I-171 Aurélie Roy-Bourbeau Δ (Sociology and Anthropology, Concordia University, Canada)
Within and Beyond Sight: An Ethnography of People with Visual Impairment

In this presentation, I will share the findings of my research conducted over the past two years and a half with individuals who have visual disabilities. This research explores the lived experiences of people whose vision differs from what is expected. Each participant has developed unique strategies to navigate their differences and has expressed, with great emotion, their experiences in a world where sight often feels like the only sensation that matters. This project is also a form of research-creation, incorporating auditory elements where you will hear the voices of the collaborators. Through their voices, we not only hear their emotions and hesitations, but also experience the environments in which I conducted the interviews. The voices, along with the rawness of the auditory segments, allow us to understand the situation beyond just words. Thus, my work challenges traditional ways of sharing and understanding knowledge. Sensory experiences are not always tangible or objective in the way we typically value knowledge, but my research aims to create space for these forms of experience within the academic world.
Keywords: Ethnography, Vision, Sensation, Experience, Audio

- I-132 Brígida Cristina Maestres Useche Δ (Universitat Oberta de Catalunya, Spain)
The Animism of the Wandering Eye

For those who remain concerned with the problem of knowledge and experience and with its political effects, this presentation shows the path followed by Brígida Maestres and Angela Bonadies in their attempt to positively describe (low) visual experience. How did we grasp my own visual experience overcoming the embodied narratives of visual impairment? It shows how an aesthetic experience contributed ecstatically and creatively in both, loosening, liberating, merging -densifying- the cognitive and poetic frameworks; generating aesthetic materials that can, at the same time, break epistemologically with the duality disability/normality; (re)introducing aesthetically the beauty of a peripheral world already detached from the referents of the lack. This is the animist world.
Keywords: low vision, phenomenology, biopolitics, critical disability, art and science

- I-174 Mary Sherman Δ (TransCultural Exchange, Boston, USA)
The Hidden World of Visuals, or Unpacking What We See to Understand the Multi-Sensory Connections Our Eyes Make

Seeing includes our brains making hundreds of calculations, comparisons and connections with our other senses (typically, unbeknownst to us) to supplement what our eyes tell us. This act is what causes the often-heard refrain from people when they see a picture they like, "I don't know. I just like it." But, if we slow the viewing process down, some of what caused our hypothetical art enthusiast's reaction can be explained. For example, for a drawing class I teach in Boston, I ask the students to describe what three different educational institutions look like: Harvard College, Northeastern University and, their college Boston College. In doing so, the students discover that the look of these institutions' campuses (their buildings, location, grounds, etc.) perfectly match each institution's mission – something we might not notice when we step foot on them, but our subconscious does and, consequently, all three schools have a high retention rate. My paper, which can also be run as a workshop, will start with this same exercise followed by the examination of key art historical paintings to show, for instance, how Vincent Van Gogh's *Starry Night* magnificently creates a sense of unease and Edward Hopper's paintings convey a sense of hopelessness.
Keywords: artworks, visuals, multi-sensory, education, seeing

3.2.9 (P-004-II) Panel. Enabling Sensory Access through Technology in Professional and Artistic Contexts II

Organizer: Jarkko Toikkanen (English, University of Oulu, Finland)

- Juha-Pekka Alarauhio (University of Oulu, Finland)

The Blind Bard at Work: Senses, Human Technologies, and Paradise Lost in John Milton's Artistic Production

Since Homer, famously known as “the blind man who dwells in rugged Chios,” (Thucydides), the theme of visual impairment has been central to narratives about poets and their creative abilities. This image of the blind bard, reinforcing the idea of the solitary artistic genius, has shaped cultural perceptions of poets from Homer to Wordsworth, Helen Keller and beyond. In this talk, I explore the impact of John Milton's loss of vision (around 1652) on his artistic production, focusing on the interplay between his altered sensory experience and the human technologies he used to create his most famous work, *Paradise Lost* (1667). These technologies, shaped by the social and material conditions of Milton's era, ranged from the physical tools and support systems available to him to narrative and compositional tools that became essential under the constraints of his blindness. I argue that Milton's reconfigured sensorium transformed his poetic practices. By analyzing the technologies he adopted, I reveal a compelling example of the adaptability of human capacities in response to profound change.

Keywords: human technology, sensorium, epic poetry, generic composition

- Jarkko Toikkanen (University of Oulu, Finland)

Medial Enability and Sensory Access in Solo Role-playing Games

Tabletop role-playing games are traditionally played in a group sharing a collective space, either physical or virtual, but solo role-playing games such as *Whispers in the Walls* (2023, Pandion Games) enable individuals to role-play without fellow gamers. The booklet the game consists of contains a shorthand set of instructions and a host of verbal prompts mediating the gameplay. As the player draws cards, they are cued to respond to the relevant prompt in their own words through either speech or writing. The booklet gives them a description of the unfolding scene and asks them for a response. In effect, the player creates – or journals – their own story through and around the verbal prompts, constructing the narrative in their preferred manner.

I will explain how the solo role-playing game functions as an experience technology that demonstrates the gains of medial enability and range of sensory access. Experience technologies are media items designed to produce experience in medium specific ways, interactively engaged with through manifold media actuation. The novel term medial enability highlights the diversity of sensory access by which *Whispers in the Walls* also enables potentially disabled gamers to role-play.

Keywords: medial enability, role-playing games, experience technology

- Ulrika Väisänen (University of Oulu, Finland)

Indirect Sensory Worldbuilding in Epic the Musical and Sensory Accessibility

This study focuses on a musical adaptation of Homer's *Odyssey* to demonstrate how different media formats can tackle the challenges of accessibility in relation to sensory limitations. The focus is on how *Epic the musical* ((Rivera-Herrans, 2022–present) as a fully auditory media format evokes sensory perceptions outside the direct sensory affordances of the medium, which provides an example of how narrative storytelling experiences can be adapted to diverse audiences, with or without sensory impairments. I will use the theory of speculative worldbuilding (Roine, 2016) to examine how *Epic* constructs engagement with the fictional world of the *Odyssey*. The

methodological tool used to analyse the materials is my own model of direct and indirect media engagement (DIME) that combines the multimodal conceptualisation of modalities and modes from Elleström (2021) and the intermedial three-tier model of mediality from Toikkanen (2022).

Ultimately, the results of this form-oriented analysis will be examined through the lens of accessibility, the ability of a person with disabilities to engage meaningfully with a media technology (Ellcessor, 2016), using Ellcessor's "access kit", which provides a guideline on how to analyse accessibility in relation to media.

Keywords: worldbuilding, sensory impairment, DIME method

3.2.10 (W-020). Workshop. Infusing Sensory Knowledge into Tree Literacy

Organizer: Rennie Tang Δ (California State Polytechnic University Pomona, USA)

- Eleni-Ira Panourgia Δ (Gustave Eiffel University, France);
- Lisa Sandlos Δ (Brock University, Canada)
- Jackie Martin Δ (Biodiversity Coordinator, Office of Sustainability, Concordia University, Canada)
- Rebecca Tittler Δ (Loyola College for Diversity and Sustainability, Concordia University, Canada)
- Maya Lach-Aidelbaum Δ (Communication Studies, Concordia University, Canada)
- Liz Miller Δ (Communication Studies, Concordia University, Canada / Environmental Media Maker)

This workshop investigates sensory dimensions of trees as a way to build upon tree literacy efforts by researchers affiliated with the Concordia Tree Project on the Loyola Campus. As a laboratory of micro-forests for students and the Montreal community to learn about the wealth of trees on the campus, this forestry project aligns well with the cross-disciplinary project Sonic Kinesthetic Forest (SKF), a collaboration between a movement analyst/choreographer, sound artist and landscape designer. This interactive workshop will bring both projects together to experiment with modes of listening and sound-making, embodied drawing and somatic-kinesthetic exploration of selected trees on campus. Guided by both the Concordia and the SKF research teams, participants will explore sensory ways of knowing the tree species planted within the site's micro-forest. Participants will be invited to interpret sounds, images, textures, movements and other stimuli associated with tree and animal activity, leaves, bark and birdsong. These multi-sensory interpretations will be woven together to create hand-drawn scores and audiovisual forms of the sonic kinesthetic experience. The workshop will take place at a research site on the campus that features 239 trees representing the biodiversity found in local wild spaces. The participants' tree-specific explorations will generate embodied-sensory data to be recorded and integrated into the tree species database being developed by the Concordia team. We see this as the beginning of a long-term international collaboration, evolving alongside the maturing campus trees, which infuses sensory knowledge into the growing body of research and tree-planting initiatives at Concordia, across Montreal and beyond.

Keywords: trees, forests, sound, movement, drawing,
[Loyola campus]

PERIOD 3.3 12h30-14h00 (lunch / 8 concurrent 90-minute sessions)

3.3.1 (R-001-II) Sensing the Intangible in the Field: The Potentiality of Immersive Media for Understanding Across the Inter II

Organizer: Melissa Park (School of Physical and Occupational Therapy / Culture Mental Health Research Unit, Social and Transcultural Psychiatry, McGill University, Canada)

Speakers:

- Emily Bain (Concordia University);
- Martina Padovani (McGill University);
- Meena Ramachandran (McGill University);
- Tamara Stecyk and Vincent Laliberté (McGill University);
- Havana Xeros (Douglas Mental Health University Institute, Montreal, Canada)

Discussant:

- Florian Grond (Concordia University)

3.3.2 (IP-002). Somaesthetics and Anthropology

- I-188 Aaron Benavidez (Sociology, Harvard University, USA)

From Organ to Receptor? The Future of the Western Scientific Sensorium

It is not uncommon to fasten the “Western” sensorial system to Aristotle who imagined the human senses as a quintet comprising sound, sight, smell, taste, and touch (Aristotle [c. 350 BCE] 1957b:219; Classen 1993). By the first half of the 19th Century—at the time Auguste Comte attempted to organize the sciences—the five-part conceptualization would remain (Comte [1842] 1875:374). The “salient” or “special” senses would be associated with organs or body parts, operating as both physical site of sensorial action as well as synecdoche for the sense itself (e.g., the hand would come to represent the haptic sense). Recent science, however, has substantiated the importance of many other senses beyond the Aristotelian quintet, among them, interoception or the “gut sense” and the vestibular sense, which promotes balance and an understanding of the body in space. This paper asks: Is Western science steadily departing from an organ-bound notion of the senses toward a conceptual system build around keen attention to reception—an expanded receptor-based system (including nociception, proprioception, thermoception, etc.)? And if Western science is moving toward a receptor-based model, what are the theoretical and practical implications for both ethnographers and the craft?

Keywords: History of science, ethnography, the sensorium, prediction, technology

- I-206 Arturo Esquivel (Sociology, Bishops University, Canada)

Proving Fear: The Corporeal Witness and its Role in Asylum Seeking

A credible fear test is the legal procedure to determine whether an asylum claimant qualifies as an asylum seeker under US asylum law. The credible fear test attempts to prove as “objective fact” the “significant possibility” that the asylum claimant has been or will be persecuted or tortured. At the heart of the credible fear test is a series of interviews. In each interview, the asylum claimant tells their story to different audiences to convince them that their fear is well-founded. The documentation of their stories through photographs, legal documents, and videos plays a key role in establishing their credibility. This paper presents the cases of two Central American asylum seekers’ attempts at applying for asylum in the US. This paper argues that the body, through the display of scars, maiming, or mutilation, becomes a credible witness in supporting asylum claimants’ accounts. The body and its scar tissue objectify fear. Fear, as an embodied emotion, becomes visible, quantifiable, and relatable. In the preparation of their dossiers to apply for asylum in the legal office of a migrant shelter in the city of Tijuana, the paper traces the preparation process asylum seekers undergo and the role photographs of their bodies play in requesting asylum.

Keywords: embodiment, acknowledgement, credible fear test, asylum seekers, US-Mexico border

- I-161 Jules Galbraith (Media Studies, Concordia University, Canada)

Aesthetic approaches to ethical practice: dry-stone walling as metaphor

I propose to present, in narrative form or as artists’ talk, my findings from a research-creation project undertaken in the fall of 2024 wherein I took up dry-stone walling as a medium to think through practices of attention and attunement. Dry-stone walling is a building technique employing no fixative media. A solid and resilient wall relies on surface friction between stones and weight, as well as on the sensitivity of the builder who employs tacit knowledge to place discrete objects in connection with one another. My project entailed contextualizing walling, particularly dry-stone walling, within the early enclosure movement in Britain. Drystone walls and walling offer potent figures to explore how relationships—between human and human, as well as human and non-human—are transfigured by

techniques and technologies of sensing and apprehension: whether reduced to commodity and property under capitalism, or refigured as vital, ethically relevant, and alive through techniques of sensing and thought that espouse a principle of non-domination. I will present documentation of my experiments in dry stone stacking. My reflections, including the ethical and theoretical implications of my practice, will be presented as a spoken component.

Keywords: attention, attunement, ethico-aesthetics, relation, non-domination

3.3.3 (IP-007). Derangement of the Senses

- I-184 Vishnu Vardhani Rajan and Kolar Aparna (Dept of Cultures, University of Helsinki; Finland)
Uncommoning Senses of the Unsaid, Schizophrenia as Methodology

In this ongoing exploration between a dancer-geographer and body-philosopher, we offer a performative lecture to revisit the wheres and whens of life-death worlds en/dis-abled in common sense circulations of *jugupsa* (disgust), *shringaram* (erotics), and love. We explore such circulations as produced and lived through visual and performance cultures our bodies carry as diasporic artist-scholars writing from the Global South—not as a geopolitical entity but as a relation. We follow the realm of gaze and signalling, governed by codes and politics of “proper” and “respectable” conduct, passed down to us for sensing the unsaid in these circulations of *jugupsa-shringaram-love*, producing the “mad body,” which we connect as essential to necropolitical urban architectures of medicine, language, and psychiatry, related to genocide, slavery, and annihilation. We craft schizophrenia as methodology, as a practice of shared-listening-to-voices-between-our-bodies (also as children of parents diagnosed with schizophrenia and bi-polar), to work against such common sense en/disablings. This allows us to move the gaze and senses of the unsaid from paranoia to speculation, and from teleologies of linear progress to time as heard. We do so to expose the White/male/sane gaze and revoice *jugupsa/shringara/love* as a process of uncommoning senses of the unsaid, reframing questions of resources, proximity, untouchability, science, inaccessibility, and digestion, among others, for other modalities of being in relation. This work aligns with feminist technoscience by critically engaging with the intersection of embodied knowledge, mental health, and the oppressive systems of psychiatry, while challenging the hegemonic, linear narratives of science and progress. By reimagining schizophrenia as methodology, it integrates relational, speculative, and non-linear approaches to knowledge production that disrupt dominant epistemologies and embrace marginalized, embodied experiences.

Keywords: *jugupsa*, schizophrenia, erotics, feminist technoscience, embodied knowledges

- I – 193 Leah Nieboer (University of Denver, USA)
Rupture, Estrangement, and Extensibility in the Works of Rebecca Horn

Early in her career, German multimedia artist Rebecca Horn experienced the rupture of a life-threatening illness after handling toxic materials, an event that significantly shaped her work and her understanding of subjectivity. This rupture in her embodiment, followed by a protracted recovery, was, however catastrophic, also an opening for excessive and unprecedented sensory experience. She began to work with body prostheses, motorized sculpture, mechanical repetition, language, and installations to intensify the experience of the sensory limits of the body. Body prostheses such as *Cockfeather Mask* (1973) or *Mechanical Body Fan* (1973/74) both constrict and extend the performer, allowing for strange and intimate affinities across human and nonhuman subjects: “I turn my head looking with one eye like a bird.” Installations such as *The Peacock Machine* (1982) and *Inferno* (1993) depend on the absence of the body in mechanical networks to suggest new relationships of pain, longing, or estranged desire between bodies and technology. In this paper, I’ll attend to the ways contamination, rupture, and constriction can become generative modes of critical and artistic inquiry. I’ll consider the ways Horn’s work invites us to new senses, embodiments, and

modes of relationship at the intersection of the human, mechanical, and environmental, even as it insists we reckon with the essential plurality of the self.

Keywords: performance, poetics, embodiment, sound, environment

- I ____ Lera Kolomietc Δ (Centre for Sensory Studies, Concordia University, Canada)
Bodies Of Language Are Bodies In Movement: The Gaga Dance Phenomenon

"Bodies of language are bodies in movement" explores the many shapes of a term, language. It's format, texture, cultural constraints, and bodily possibilities. I use poetry to analyse the practice of Gaga, a movement-language practice developed by Israeli choreographer Ohad Naharin.

Practitioners are encouraged to move through the intricate connections between movement, sensation, and emotional expression being navigated by the teacher's words. Words that produce bodies and bodies reproducing words. It is this interaction between modes of being/moving and speaking/moving that I aim to explore. Can poetry be the new normal for sensory ethnography?

3.3.4 (W-007). Workshop. Designing Indoor Smellscapes for Wellbeing

Organizer: Jieling Xiao Δ (School of Architecture and Design, Birmingham City University, UK)

Design whose research explores place-based learning and design through sounds and smells. Her doctoral research explored smellscape pleasantness in transit spaces from a cross-cultural perspective. She is the lead editor for the Frontiers research topic 'Smell, wellbeing and the built environment'. She is currently working on two projects: Multi-modal Hong Kong project documenting soundscapes and smellscapes(<https://mmhk.scm.cityu.edu.hk/>); writing a monograph for Routledge on 'Creating Smellscapes in Artistic and Architectural Practices'.

Keywords: scents in architecture, material culture, smells, design, wellbeing

3.3.5 (W-017). Workshop. Cards Against Patriarchy: The Abortion Edition

Organizer: Erin Hassard (Communication Studies, Concordia University, Canada)

The struggle of discourse around abortion is the tension between the external patriarchal constructs and the epistemological nuances of having a uterus. In order to generously explore that discourse, space needs to be created that holds the weight of the issue but frees the participants from carrying it. Thus, I have created a game similar to "Cards Against Humanity". The game itself carries flippancy connotations and certainly takes "making light of serious issues" to new heights as its place in cultural circles is patriarchal in nature, but that lends a subversive angle to reappropriating it as a tool to elicit insights about abortion. In this interactive workshop, players will play a similar deck as the original, receiving prompt and response cards that combine the dangers of the shifting political terrain, practical knowledge about the procedures, relational experiences, and imagined utopias, offsetting the reality of where reproductive rights are now with the fantasy of where they could be.

Keywords: abortion, education, destigmatization, sexual health rights

3.3.6 (W-022). Workshop. Modal Olfactory Atmospheres: Experiential Design of Olfactive Environments

Organizer: Jayanthan Sriram Δ (Centre for Sensory Studies, Concordia University, Canada)

How do you experience light and sound in accordance to smell? If you think this question is asked backwards, with smell having to follow your sense of sound and light, you are in for a treat. Born out of a collaboration with the ITHQ (Institut de tourisme et d'hôtellerie du Québec) and ExperiSens, Modal Olfactory Atmosphere finds its second iteration as an interactive and collaborative workshop. While participants in the first iteration of the project entered a room with a scent and modulate light and sound on their own, this workshop will rely on a sensing together to collaborate and find a common language and experiential expression of the scent. MOA ask the

participants to be part of a “performative sensory environment” and partake in the exploration of how we match the experience of designed smells such as perfumes with our understanding of light (hue/intensity) and various sound elements (bpm, reverb, noise etc.).

Keywords: olfaction, atmospheres, modal anthropology, interactive sound installation

PERIOD 3.4 14h00-15h30 (5 concurrent 90-minute sessions)

3.4.1 (K-3). Keynote. *Sensing the Social*

Sundar Sarukkai Δ (Public Intellectual, Founder of Barefoot Philosophers, India)

The mystery of the senses is as much in the 'objects' of sensation as in their mechanism. A theory of the senses influences a theory of objects. The sense organs do not perceive the objects per se but only qualities. If this is the case, how can we understand the long held suspicion towards collective and social ontology? In this talk, I will explore some ideas on the ontology of the social and relate it to the metaphysics of the senses in order to make the argument that cultural practices are not only based on an implicit ontology of the social but also on the belief that the social is sensorially accessible. The senses not only access the social but perception itself is fundamentally social in character. I will use the example of touch and the idea of social touch to illustrate this possibility of sensing the social.



3.4.2 (W-009). Workshop. *Atmo-poiesis*

Organizer: Agustine Zegers Δ (Santiago, Chile)

Atmo-poiesis will be an olfactory workshop inviting an embodied awareness of how atmospheres reveal our embeddedness in systems of ecological collapse and emergence. The workshop will underscore Stacy Alaimo's conception of Transcorporeality: inviting participants into a felt sense of the porosity of our bodies, and how much we are trans-touched by ecological shifts, material macrocosms, and a consortium of beings and animacies. Atmo-poiesis will begin by sharing academic and conceptual context, and then move into a guided collective smelling and breathing practice that brings these into textured detail. The workshop will be accompanied by scents that speak to the subjective slippage that molecular encounters permit, creating the opportunity to inhale and commune with odorant molecules from polyvalent ecological sources in the form of composed fragrances..

Keywords: atmospherics, ecology, sympoiesis, transcorporeality, olfaction

3.4.3 (W-011). Community Portal at Uncommon Senses V

Organizer: Natan Diacon-Furtado Δ (The School of Humanities, Arts, and Social Sciences (Electronic Arts), Rensselaer Polytechnic Institute, USA)

Community Portal is an open-source decolonial collaborative technology for listening with your more-than-human community and local watershed. Engaging with practices of ancestral imagination (Petra Kupperts) and recuperation (Marlon Jiménez Oviedo) this workshop will explore the potential for urban computing and pervasive media to allow for a re-sensing of your own ancestral ties through the adaptive re-use of public space, art and infrastructure. Participants will engage directly with the Atlantic Ocean watershed by temporarily becoming part of a liquid antenna created with water from the Concordia University campus. This antenna will be used to process local FM radio signals in real-time through customized software-defined radio programs, and will guide short solo and collaborative improvisatory acts of ancestral imagination and recuperation. No previous experience of any kind is required. The full manual and necessary code for Community Portal can be viewed, downloaded, executed and forked at anytime at: <https://codeberg.org/Diaconfn/community-portal>

Keywords: Ancestral Imagination, Recuperation, Decoloniality, Affective Media Technologies, Urban Computing

3.4.4 (W-019). Workshop. Stir Montreal: Design, Culture & Your Senses

Organizer: Stephanie Grey Δ with Christine Gallagher Δ (Stir Copenhagen, USA)

Invigorate your body and mind and participate in an experiential tour of Montreal. Your point of view is found through your senses as you focus on taste, texture, smell, sight and sound as a means to connect with your surroundings. A sensory-based methodology will guide you as you record the happenings of the city and the nuances of the culture. We aim to expand your personal awareness, as well as to help broaden and strengthen your viewpoints. Each participant will keep a journal (provided) which may serve as a tangible method of creating and collecting as you follow your curiosity through the streets of Montreal.

Keywords: Multisensory Design, Design Methodology, Design Tour, Sensory Engagement, Montreal

3.4.5 (W-023). Workshop. Estranged Language: A Workshop on Synesthesia and Writing

Organizers: Tim Horvath Δ with Matthew Kirkpatrick Δ (Warren Wilson MFA Program in Writing/Phillips Exeter English Department, Stratham, USA)

In this creative writing workshop, the leaders—writers whose recent projects push the boundaries of how language can be used to describe and evoke the non-visual (sound, scent, and texture)—will share writing activities designed to guide participants into fresh linguistic and conceptual zones. After reading from their own work, workshop leaders will introduce participants to an array of examples of contemporary fiction and poetry that reimagine our sensory possibilities, affording us ways of rendering, conjuring, and even experiencing the world anew. Participants will then have the opportunity to do some synesthetic writing of their own either individually or collaboratively, choosing from a series of multi-modal prompts, and have the option of sharing near the end of the session.

Keywords: Writing, Synesthesia, Metaphor, Defamiliarization

PERIOD 3.5

16h00-17h30 (9 concurrent 90-minute sessions)

3.5.1 (IP-062). Sensory Museology:

- I-190 Constance Classen Δ (Centre for Sensory Studies, Concordia University, Canada)
Green Museums: Narratives of Nature in English Museums

In recent years, growing attention has been paid to the interconnections between environmental issues and museums in England. Initially, much of this attention came from groups protesting the links between certain museums and the fossil fuel industry, most notably, the British Museum's sponsorship by British Petroleum. The 'Green Museums' movement, however, has led to a significant increase in attempts by museums themselves to address environmental problems. The three main avenues of action museums are taking in this regard are engaging in research connected with the environment, considering sustainability in museum policies and practices, and increasing public awareness of environmental issues through museum displays and activities. My talk is concerned with this last initiative, in particular, with the social and sensory dimensions of the narratives about nature currently presented by English museums. Museums have traditionally been places of preservation which foreground the sense of sight and emphasize control over nature. The questions I will address are whether and how the current positioning of museums as sites for environmental action is producing different narratives and perceptions concerning the relationship of humans with the natural world.

Keywords: museums, sponsorship, environmental concerns, 'Green Museums' movement

- I-160 Erin E. Lynch Δ (Centre for Sensory Studies, Concordia University, Canada)
Time Travelling in a Post-Industrial Playground: (Uncommonly) Embodied Encounters with Urban Heritage

The early success of the Museum of London's Streetmuseum – an augmented reality app that overlaid images from the museum's collections onto the streets of London – spawned a variety of imitators. The appeal of "taking the museum to the streets" was undeniable: mobile media offered the potential for cities to breathe new life into urban heritage by putting it in conversation with the vibrant streetscape. Users, in turn, were offered a kind of techno-mediated time travel, invited to see and hear the city's past and walk the streets as they were. These kinds of urban heritage apps offer stories woven together on foot, fleshed out and set in motion by users, and – whether inviting users to get a taste of cosmopolitanism's delights or sniff for a dead author's pipe outside his favourite haunt - they enable a particular embodied encounter with the city's past.

Halfway across the world, at St. Louis' City Museum, an architectural playground made of the recycled waste matter of urban life turns the city's history into something touchable - even climbable (visitors are advised to bring kneepads). Taking the museum's multisensory turn to new heights, the City Museum renders the material heritage of the urban sensible in new ways, reinventing it into a slightly bizarre, labyrinthine love letter to human imagination and the stuff of post-industrial life. While these may seem like disparate examples, this paper aims to "take the museum to the streets" and back again to consider how these sites provoke embodied encounters with urbanity's material and cultural heritage – and invite us to imagine new pathways for making sense of the city.

Keywords: urban heritage, museum, city, technology, embodiment

- I-102 Melanie Schnidrig (Centre for Sensory Studies, Concordia University, Canada)
Performing through the Senses: Yoko Ono's Grapefruit and Contemporary Museum Programming.

Exhibiting interactive artworks carries with it deep curatorial challenges. The exhibition of artworks/artifacts has traditionally resulted in a separation of that object from its intended performative elements, often in the interest of conservation (Gallace and Spence, 2014). However, the contemporary museum has shifted towards offering hands-on exhibitions that "rehabilitate" the senses (Howes, 2022) and are arguably a result of today's experience economy (Pine and Gilmore, 1999, Spence, 2022). These methods rely on the senses and visitor participation to offer experiences

that appeal to a general audience. As a movement that centers on participation to collapse the spheres of art and life, Fluxus art is a prime candidate for a sensory exhibition. Using a sensory ethnographic approach in this paper, I reanimate three scores from Fluxus artist Yoko Ono's artist's book *Grapefruit* (1964) and examine the sensory dimensions involved in each. In so doing this paper raises the following questions: How can works like *Grapefruit* be reimagined through a sensory exhibition model? How would this approach appeal to the visitor and achieve the artist's aims? And finally, how can a sensory exhibition of *Grapefruit* navigate the tension between the art institution and an artwork intended to operate outside of it?

Keywords: Fluxus, Participatory Art, Sensory Studies, Curatorial Practice

3.5.2 (IP-014). Multispecies Ethnography

- I-062 Clara Muller (Independent scholar)

A Sense of Connection: Reclaiming Smell as a Medium for Multispecies Encounters in Contemporary Art

Within "naturalist ontology" (Descola 2005), modern Westerners have lost touch with the knowledge and relationships that smell enables—not only with other humans but also with other-than-humans. Yet, given that smell constitutes a shared biological ground for almost all life on Earth, learning to make a conscious, informed and de-centered use of this neglected sense towards non-human beings could foster meaningful encounters and help us rekindle our bonds with the biotic community. Several contemporary artists, such as Agnes Meyer-Brandis, Lindsey French, Carla Bengtson, Ai Hasegawa, Christy Gast, Yolanda Uriz, Allie E.S. Wist, Lowana Skye-Davies, Jake Eschelmann, and Gosia Lehmann, are now engaging with scent as a medium for facilitating relational and sensory encounters beyond the human realm. Drawing from research in the fields of biosemiotics and chemical communication, their works encourage novel ways of knowing and interacting with other animals, plants or fungi—all acknowledged as relational "selves". This paper will particularly examine how these artworks resonate with the emerging field of (sensory) multispecies ethnography. Ultimately, such creative olfactory endeavours offer fresh ways of "making kin" and "becoming-with" (Haraway 2008) non-human others, challenging the ocularcentric bias of Modernity, the ontological divide between nature and culture, and the anthropocentric narratives of the Anthropocene. In their place, they inspire new possibilities for coexistence within what Glenn Albrecht envisions as the "Symbiocene" (2011).

Keywords: olfactory art ; biosemiotics ; multispecies ethnography ; sensory ecology ; interspecies communication

- I-070 Stine Louring ✓ & Zakaria Djebbara ✓ (Aalborg University, Denmark)

What's It like to Be a Sea Slug?

Historically, studies of light have focused on its nature as an immaterial material, perceived solely through photoreceptors in the eyes and transmitted to the brain. The sea slug *Elysia Chlorotica* can detect light through diffuse photosensitive cells across its body, not just through its simple eyes. Although human skin lacks specialized photoreceptive cells, we have photochemical reactions when exposed to certain types of light, e.g. human photosensitive skin disorders like solar urticaria. This link between skin and light detection, though less direct than the slug's photosensitivity, has inspired research on how lighting design might support human perception. The investigation included poetic, ethnographic and sensor data retrieved from 111 people perceiving and moving in color luminated spaces. Data analyses revealed that both how people sensed their bodies and how they moved depended on the color of the lighting. These effects remained significant regardless of whether participants were blindfolded or not. This study thus points to a "blind spot" within our general understanding of the qualities and potential of light to influence our perception and behavior, by pointing to the entire human body, including skin, as a constant interface with the world. Drawing from neuroscientific perspectives on (human and non-human) brain-body-environment

interconnectedness, this paper presents speculations on, what non-human species like sea slugs can teach us about human perception and our being in the world. Although the question “what is it like to be a sea slug” remains unanswered, this study suggests that we may share more than expected.

Keywords: sensory ecology, light, perception, skin, sea slug

3.5.3 (IP-021). Remote Sensing:

- I-127 Sylvie Grosjean Δ (University of Ottawa, Canada)

Feeling Through Screens: Developing "Sensory Awareness" for Sensing at a Distance during Medical Videoconsultations

Lupton & Maslen (2017) have highlighted the importance of examining the sensory aspects of clinical consultations using telemedicine devices. They have studied the entanglement of technology, bodies, affect, and sensory cues in clinical practice, emphasizing the role of these elements in supporting what they call "sensory work." During video consultations, physicians cannot use senses such as touch and smell and must learn new ways to perform the "sensory work" they need to examine patients: for example, by relying on what they can see and hear or by delegating some physical assessments to patients. The aim of this communication is to examine the way in which "sensory work" is performed during remote medical consultations. To this end, a multimodal interaction analysis of video recordings of clinical consultations will be conducted. This will be followed by allo-confrontation interviews with physicians to analyze how they adapt their clinical practices to perform remote physical examinations. This study's findings illustrate how physicians cultivate a "sensory awareness." This concept refers to their capacity to reflect on and adapt their practice in response to the range of possibilities and constraints that technology presents or imposes on sensory experiences during clinical interactions.

Keywords: sensory work, vidéoconsultation, sensory awareness, affordances, multimodal interaction analysis

- I-128 Nicholas Bascuñan-Wiley Δ (Sociology, Stony Brook University, USA)

A Digital Palate: Migration, Sensation, and Online Food Narratives

This study investigates how Chilean Palestinian chefs use Instagram to translate the proximate sensorial dimensions of their culinary practices into audiovisual formats for global audiences. Through vibrant photography, dynamic videos, and evocative textual narratives, these chefs attempt to digitally relay their dishes' flavors, aromas, and textures. I explore how these online creators use visual cues such as vivid ingredient close-ups, rich textures of finished dishes, and rhythmic preparation sequences to simulate proximity and intimacy. Captions and storytelling further enrich the sensory experience, often blending culinary descriptions with personal and cultural narratives that anchor the cuisine in its Palestinian roots and Chilean influences. Central to this analysis is the chefs' ability to render the embodied act of cooking and eating into digital sensory performances, creating an affective connection with viewers despite the physical distance and symbolic separation. Drawing on 60 interviews, content analysis, and 18 months of sensory ethnography within the Palestinian foodscape in Chile, this study argues that these practices not only serve as effective advertising but also function as a form of cultural storytelling, creating a digital sensory experience that transcends physical boundaries. This research contributes to broader discussions on digital gastronomy, sensory ethnography, and the role of online platforms in diasporic foodways.

Keywords: Food, Diaspora, Migration, Digital, Sensation

- I-050 Rikke Munck Petersen Δ and Hongxia Pu Δ (Geosciences and Natural Resource Management, University of Copenhagen, Denmark)

Sensitive Environmental Attunement Through Direct Engagement with Sensory Transitions Between Layered Screens

This paper explores sensory transitions linked to cinematic and analog afterimages in 'Echoes', a collaborative research exhibition intersecting the themes geography of the senses; architecture and the senses; multisensory design. The interplay between three digital screens and three double-layered silk prints creates a sensory environment encouraging viewers to engage with and re-read landscapes—transformation of riverine environments in Denmark and China—their complex cultural, geographical, and ecological water- and soil narratives—and the emergence of sensorial affects in the action of motion. In the cinematic montages, slowing down and fading from one footage into the next allows a trace from the first to blend with the next, creating afterimages that allows new imaginations of the landscapes to emerge. The silk prints, derived from film stills and afterimages, act as tactile and visual filters, freezing and merging specific time periods, regions, and water-soil materialities. Visitors have described these afterimages as moments where they could see the past, present, and future in unison, thus connecting viewers directly with time, material, and sensory transitions. This paper qualifies how the digital/analog multimedia format decelerates the sensory experience of landscapes, emphasizing normally hidden sensory and tactile transitions. Moreover, the combination of sensory filmic immersion with the tactile presence of the silk prints allows one's body to coexist within the environment (landscapes and exhibition), ultimately extending touch beyond time, sight, and sound, fostering sensitive attunement to environmental transformations.

Keywords: Environmental Attunement, Experimental Filmmaking, Sensory Transitions, Cinematic Afterimages, Multimedia Analog.

3.5.4 (IP-050). The Senses in Illness and in Health III

- I-122 Paule Joseph (National Institutes of Health, Bethesda, USA)

From Pollution to Perception: VOCs, Smell Dysfunction, and Cognitive Health

Volatile Organic Compounds (VOCs) are pervasive environmental pollutants linked to adverse respiratory, neurological, and systemic health effects. While urinary metabolites of VOCs are established biomarkers for exposure, their role in chemosensory health remains underexplored. Olfactory dysfunction, increasingly recognized as an early indicator of cognitive impairment, is also prevalent in aging populations. Yet, the mechanisms connecting VOC exposure to olfactory and cognitive health are poorly understood. This study analyzed data from the NHANES 2013-2014 cohort, including laboratory measures of urinary VOC metabolites, olfactory function assessments, and cognitive performance questionnaires. Our findings reveal that two specific VOC metabolites—N-Acetyl-S-(3,4-dihydroxybutyl)-L-cysteine and 2-Aminothiazole-4-carboxylic acid—significantly increased the odds of olfactory dysfunction in participants without cognitive impairment (odds ratios 7.29 and 3.11, respectively). These results suggest distinct biochemical pathways through which VOC exposure may impair olfactory function, independent of cognitive status. Understanding the pathways these metabolites activate may shed light on mechanisms underlying olfactory dysfunction and its potential progression to neurodegenerative diseases. These insights pave the way for targeted interventions to mitigate VOC-related health impacts and enhance early detection of at-risk individuals.

Keywords: Volatile Organic Compounds (VOCs) Olfactory Dysfunction Cognitive Impairment Biomarkers Neurotoxicity

- I-180 Vanessa Castello Branco Pereira (Institute of Psychology, Universidade de São Paulo, Brazil)
Affective Olfactory Memories and the Rehabilitation of Long-Lasting Olfactory Disorders: Re-thinking Clinical Approaches

Persistent Olfactory Disorders following COVID-19 pose a major challenge in Post-COVID Syndrome, significantly impacting emotional interactions, social engagement, and quality of life. Current treatments, such as Olfactory Training, aim to stimulate neuroplasticity and promote functional recovery. However, conventional protocols often overlook the affective dimension of olfactory perception and social olfactory learning. The standard approach selects four predefined odorants for all individuals, disregarding personal relevance, social learning, cultural heritage and hedonic associations. This study proposed a personalized Olfactory Training approach, integrating affective olfactory memories from individual biographical experiences to enhance top-down sensory processing, which is well-established in neuroscience as engaging central areas that encode meaning and emotional significance to interpret sensory stimuli. By shifting from a standardized to a memory-based and emotionally significant stimulus selection, we hypothesized that affectively enriched odors can reinforce neural modulation and improve patient adherence. Through a 12-week longitudinal exploratory study, participants with long-lasting olfactory disorders were divided into conventional and personalized groups. Our findings suggest that incorporating hedonic and autobiographical odor associations optimizes sensory recovery, enhances treatment engagement, and accelerates the onset of therapeutic effects. This research supports a more humanized, patient-centered approach, bridging neuroscience, sensory studies, and integrative health to redefine olfactory rehabilitation.

Keywords: Olfactory Training, Affective Olfactory Memories, Sensory Neuroplasticity, Olfactory Disorders, Post-COVID Syndrome

- I-151 Meghan Kerr (Communication Studies, Concordia University, Canada)
A Taste of Belonging: In Search of Matzo Balls & Memories

This paper investigates the profound relationship between food, culture, and identity within diasporic populations, particularly from the Jew-'ish' perspective. Drawing on my experience of recovery from open-heart surgery through a bowl of my great-great aunt's chicken soup with matzo balls, this project raises the question: have you ever eaten something that reminds you of home? By exploring that soup's connection to a past I am both part of, and apart from—the only link I have left to a family decimated by the holocaust is food—I aim to explore how culinary traditions serve as vessels for cultural connection, especially in communities with fragmented ties to their heritage. I will seek to capture the sensory experiences associated with traditional cooking and eating, focusing on taste, atmosphere, and sense memory. I seek to reveal how food serves as a medium for memory, belonging, and cultural transmission, particularly in a context where Jewish identity feels increasingly complex due to current geopolitical issues. It will invite audiences to reflect on their own culinary connections and the role of food in shaping cultural narratives. Ultimately, it aims to highlight the significance of shared meals in fostering community and preserving heritage in a rapidly changing world.

Keywords: culinary heritage, memory, taste, food, cultural history

3.5.5 (IP-065). Sensing the Past III

- I-067 Erika Wicky Δ (Departments of History and Art History, Université de Grenoble, France)
A Taste for the Scent of Sugar: Perfumery and Confectionery in 19th-Century France

While the role of synthetic materials such as coumarin, heliotropin, and vanillin in the development of the perfume industry at the end of the 19th century is often acknowledged, it is frequently overlooked that these substances were initially used to flavor candies and liquors—two highly sweetened products made accessible through colonial trade networks. This study aims to examine the historical relationship between perfumery and confectionery, highlighting how the interplay between these artisanal and industrial practices informed olfactory sensibilities in 19th-century France and shaped its relationship with taste.

Both perfumery and confectionery share common goals: preserving the freshness of seasonal ingredients, offering potential medicinal benefits, and providing sensory pleasure. To investigate this relationship, I will first examine the explicit analogies made in professional treatises and identify shared techniques between perfumers and confectioners. The primary focus, however, will be on the ambiguities found in recipes, the evolution of materials associated with sugar in perfume compositions, and advertisements for perfumes published in the feminine press, which often emphasized the sweet qualities of raw ingredients. This analysis will illustrate how certain associations between specific scents and the taste of sweetness emerged during this period.

Keywords: perfumery, confectionery, sweet, sugar, vanillin

- I-131 Kimberly Webb (School of International Letters and Cultures, Arizona State University, USA)
Yea, Verily!: Towards a New Precognitive-Cognitive Framework in Medieval-Themed Dinner Theater

This paper argues for a trifurcated theoretical framework of emotional analysis that marries constructivist, cognitive perspectivist, and precognitive theories of film viewing—or, perhaps more accurately, experiencing. The phenomenon of experiencing, through media or through simply living, I argue, is a synthesis of meaning-making and emotional elicitation. The process of meaning-making and emotional elicitation—which go hand in hand and are inextricably linked to each other—is concurrently subjective and objective. When encountering sensory stimuli, there is an immediate, objective, ubiquitous emotional response followed by a subjective cognitive response determined by the identity and experiences of the recipient. While these tenets have been argued as separate and, in some cases, mutually exclusive, their synthesis is necessary to create a nuanced and holistic understanding of the emotional responses to sensory stimuli—emotions are not felt in a vacuum. However, there is a degree of standardization of emotional elicitation in the experience of a particular atmosphere or ambiance. This study aims to create this synthesized framework and to make it flexible enough to apply to studies beyond film spectatorship— but to the medievalist dining experience of Medieval Times.

Keywords: atmospheric studies, constructivism, sensory medievalism, Medieval Times, dinner theater

- I-048 Giorgia M. Maffioli Brigatti Δ (Faculty of Asian and Middle Eastern Studies (FAMES), University of Cambridge, UK)
Gardens (būstān) as Fragrant Abodes: An Olfactory Approach to Persianate Studies

The Persian word būstān is loosely translated in English as “garden” and, for this reason, is often used interchangeably with golestān, which is also translated as “garden”. However, there is an essential difference. The first refers to the garden as a place of fragrance (bū), while the latter identifies it as the abode of flowers (gol). The two terms underline a different conception of gardens that are detectable only in the original language. Similarly, little attention has been given to the sensory understanding of the poetry and art of Iran in the Early Modern Period, and this paper aims to address this gap through an interdisciplinary approach.

My presentation will be divided into three parts: garden treatises aimed at increasing the fragrance of trees, flowers, and fruit; descriptions of gardens in literary texts; and visual representations of gardens. When approached through the olfactory understanding and philosophies of the time, this body of knowledge and art gives the scholar more insight into the rich cultural practices of Medieval and Early Modern Iran.

My paper reflects on the conference theme of the history of the sense, and it is situated in the broader context of ensuing sensory approaches to Middle Eastern Studies.

Keywords: smell studies, gardens, Iran, history of art, poetry

3.5.6 (IP-064). Sensing the Past II

- I-026 Tin Cugelj Δ (Independent scholar and IMS Study Group - Auditory History)

'Death was chasing us': The Sea as a Sensory Agent of Early Modern Community Formation

On 13 October 1494, Pietro Casola experienced a storm during a pilgrimage. Driven by the intensity of the multisensorial experience, he wrote: "The following night the sea was so agitated that every hope of life was abandoned by all; I repeat by all ... Death was chasing us" (Casola 1494: 323). With the overwhelming sensory stimulation of the ship caught in a sea storm in mind, I believe that Casola's experience was not exaggerated for the narrative's purpose. Yet was he alone in sensing it, or did he portray the communal experience? Was sensing the sea influential in sensing the communal "we"?

This paper aims to understand the sea's sensory agency on the group dynamics of early modern ad-hoc maritime communities through critical textual and sensorial analyses of pilgrims' lived experiences captured in travelogues. Additionally, it addresses the degree of the sea's involvement in experiencing maritime travel, its multisensorial perception, and ponders the importance of the medium of travel in experiencing the early modern world, the subjectivity of lived experiences, and the geographical and social implications for sensory experiences. Lastly, it raises questions on how sensory experiences of historical crises might ease modern society's collective sensory challenges. Keywords: sensory agency, ad-hoc maritime communities, multisensorial perception, group dynamics, travelogues

• I-029 Andy Flack Δ (History, University of Bristol, UK)

Lessons from the Devil (and his hoofmarks in the snow...): Storytelling, Senses, and the Supernatural

Early in the morning of a December day in 1855, villagers across Devon and northern Cornwall arose from their mid-winter's slumber. It had snowed that night, draping a thick white sheet across the southern English landscape. Imprinted in the snow, they spied something strange, something terrifying. A single line of bipedal hoofmarks had been left in the snow, not just in one village, but stretching across nearly 100 miles. They ranged through forest, field, highway and byway, climbing up drainpipes and scrambling over rooftops. The only explanation, they all agreed, was that Old Nick himself had walked in England that deep, dark night.

It would be foolhardy to dismiss this fragment of nineteenth-century English folklore as nothing more than a fantasy borne of the deep rural darkness at winter's snowy summit. In this paper I want to ask a deeper question: what might this story – about sensation, animal tracks and 'extreme' environmental conditions - tell us, as sensory historians, about the past? Where do the material and imaginary, the 'scientific' and the 'supernatural' come into contact in the stories people told – and passed down through generations - about the ways in which they sensed and made sense of the living worlds they inhabited? And do such blurred boundaries retain value in an era of seismic environmental transformation? The Devil (probably) didn't walk in England that night. But the hoofmarks in the snow might just be worth a second curious glance.

Keywords: Supernatural; environment; nocturnal; science; folklore

• I-157 Celia Vara Δ (English and Cultural Studies, McGill University, Canada)

Sensorial Methodologies Researching Performance Art in the 1970s

What is it to know something somatically, through movement, or other bodily sensations? I am interested about how Feminist politics have understood the body as the site where constriction is done and the possible liberation from restrictive control. Yet, How it would be to make an embodied emphasis on corporeality as a source of liberation? As a psychologist and aikido and yoga practitioner for more than 15 years, I have felt in my research on performance art how the bodywork processes lead to places and spaces of liberation, of possible emancipation even if it is momentary. In this paper, I explain how perceptual and embodied methods provide genuine tools to develop an interdisciplinary methodology based on kinesthesia and kinesthetic empathy to illuminate artists that generates knowledge in a corporeal manner. How do the artists Pola Weiss (Mexico, 1947-1990) and Ana Mendieta (Cuba, 1948- USA, 1985) become aware of their bodies through sensory bodily

practices in relation to their environment in their video performances and films? Based on feminist theories about the body and agency (McNay 2000; Meynell 2009; Coole 2005; Krause 2011; Gilligan 2016) taking kinesthesia (Noland, 2009; Smith, 2023) as a method to empathize with the work, and from a situated knowledge, I approach this research with qualitative and corporal methodologies such as research-creation (Chapman & Sawchuk, 2012; Manning, 2016) and kinesthetic empathy (Reynolds and Reason 2012; Sklar 1994, 2008).

Keywords: kinesthesia, kinesthetic empathy, performance art, embodied methodologies

3.5.7 (IP-042). Bodies of Water

• I-159 Abi Smith (Geography, University of Cambridge, UK)

Fluvial Infrastructures, Embodied Evidence, and The Limits of Sensory Governance

The majority of England's rivers are widely evidenced as toxic and harmful to health. The most recent 'State of our Rivers' report by The Rivers Trust (2024) found that no river or stretch of water in England can be categorised as in 'good' status. Whilst reports of slushy-coloured water and green algal blooms pervade descriptions of these spaces, concern equally remains over what cannot be seen or sensed. Weaving together theoretical strands of sensori-legal studies and urban geography this paper aims to contribute to literature which has sought to disentangle the often-paradoxical relations between law and the senses (Hamilton et al, 2016). Drawing upon the analysis of community campaigns, citizen science projects, legal cases, alongside semi-structured, mobile and audio interviews with various stakeholders, this paper explores the interconnectedness of embodied evidence and the legal regulation of urban waterways across London. Exploring the challenges local communities and activists face with (i) experiencing, (ii) recording and (iii) translating multi-sensory knowledge of polluted rivers into forms of evidence deemed legible by the justice system, it begins to call attention to what remains absent from these cases. Ultimately, it hopes to continue to shed light on what attending to the multi-sensory reveals about the search for justice, clean water, and healthy waterways. In doing so, this paper offers a small insight into how sensuous assumptions enable certain forms of fluvial governance, and are embedded within the legal process, more broadly. Put simply, this research aims to centre the question of how law senses.

Keywords: Odour, rivers, urban, evidence, campaigns

• I-005 Natalie Doonan Δ (Communication, Université de Montréal, Canada)

How Is Immersive: Environmental Accountability for Public Performance in Canada

This paper asks how to ethically meet the increasing demand on artists within Canadian artistic and scholarly institutions to produce outcomes with national and international impact. It employs sensory immersion as a guiding theme for addressing the issue of ethical accountability toward the plants, animals, insects, and elements of our shared world through public art. Immersion in this sense implies both the idea of plunging into a world, and a more-than-only-human understanding of its social contours. The socio-ecological role of publicly-funded art is imposing itself with increasing urgency in the context of planetary crisis. This is an opportunity for artists to create and promote work that positions issues of biodiversity at the center of studies in Canadian art and visual culture. Focusing on VerdunReality: Riparian Play, a multimedia performance presented in Montreal in the summer of 2023, I show the importance of site-specific, participatory performance as one possible example of how to model practices of care for the environment and for others within current research-creation paradigms.

Keywords: Immersion, Participatory performance, Multimedia performance, Virtual Reality, Place-based art

• I-142Alessandro Livraghi (LéaV- ENSA Versailles + CY Cergy Paris Université EUR PSGS-HCH, France)

The river forces us to confront spatio-temporal paradoxes that subvert any current ontological conception of the territory. The landscape becomes immersive, we 'bathe' into it. This new attribute leads to a radical reversal, redefining the very categories of thought and action: it's a question of synchronisation. The terrain for this reasoning is the Parisian Basin, a telluric bioregion that still lacks a body. The research encourage a transformation that leads us to consider this place and the Seine not as Resources, but as Living Sources. It's a real 'Copernican revolution': we need to re-construct the way we look at form by questioning the ontological substance of space. Dwelling is no longer a protective envelope, but extends to the relational fabric of an affective geography, in which nature and culture intermingle in a fluid environment in constant metamorphosis. The red thread is structured around a personal ethnographic experience that saw the author cycle the entire Seine, over 850 km, from Le Havre to Dijon. Thanks to perceptive deceleration devices, the author's body has been encouraged to adhere to the rhythms of the Seine, rediscovering the processes of spatial semiosis.

Keywords: Chimerical Cosmology, Ecological transition, Epistemological redefinition, Fabricate a Living Body

3.5.8 (IP-060). Traumatic Brain Injury (TBI)

- I-059 Karla Berrens ✓ (Sociology, University of Barcelona, Spain)
Being a Devil with a Brain Injury

I am a devil. I have a TBI. I will not quit.

I have been researching the body in space and the making of place during Barcelona's 'correfocs' for the last five years. 'Correfocs' are street performances where a group of people, called devils, dance to the sound of drummers whilst doing a very loud performance with different types of fire artifacts. This is intrinsically part of Catalan popular culture and recently, its volume has been questioned. Furthermore, I recently got diagnosed with a TBI and aural sensitivity, nosiception is now adjusted differently, lowering my pain threshold. Becoming a devil with aural sensitivity means pain has redefined my relationship with correfocs, the spaces we, as devils, transit and with my environment. This paper is a reflexive auto-ethnographic account where I analyse my corporeal perceptions of and during correfocs as a devil and the effect and affect it has on my making of place before and after the diagnosis. I also evaluate, through my recent need for adaptations or accommodations with sound, the current movement to question 'correfocs' volume (loudness).

Keywords: aural diversity, nosiception, barcelona, corporeal, place making

- I-084 Nicole Gombay (Geography, Université de Montréal, Canada)
Traumatic Brain Injuries, Sensory Alterations, and Transformations in the Flow of Life

After a Traumatic Brain Injury (TBI), people's senses can make themselves felt in new and unusual ways. These sensory alterations can have powerful impacts on people's abilities to engage with other people and things, which can affect both their capacities to participate in the world around them and their understandings of themselves in that world. The consequences of these changes may cause some to fall out of their hitherto taken for granted flow of life. If flow entails movement, it also entails inertia, dissolution, admixtures, turbulence, blockages and passages, diffusion and concentration, surface calm and motion below. Based on research focussing on the sensory transformations experienced by people with TBIs, this talk will explore some of the impacts experienced by them when their flow of life shifts course.

Keywords: flow, brain, time, tempo, stillness

- I-202 Kennedy Opande Δ (Postdoctoral fellow, York University, Canada)

Exploring Neurology Patients' Descriptions of Somatic Conditions: Situated, Cultural and Local

Our paper explores cross-cultural variations of describing neurological conditions. In particular, we look at the culture-specific norms, values, and language across the different contexts that shape how patients express neurological conditions—tremors, paralysis, seizures, sensorial sensitivities, and pain—to their neurologists. We draw on ethnographic research from five neurology clinics in Toronto, Canada and Kisumu and Nairobi, Kenya to highlight cultural and linguistic variations in how patients talk about somatic experiences associated with brain injuries and how medical providers respond in kind. Attuned to these clinical encounters and discursive exchanges between patients and doctors, we note socio-cultural variations reflecting a range of local beliefs about bodies, minds, and biomedicine between Canada and Kenya. Specific cultural idioms and metaphors of the neurological conditions are explored, and the context of their presentation. We also explore the local historical, economic and social forces shaping these cultural idioms of illness and disability, in the context of anthropological discussions of culture-specific knowledges and situated spaces of action and consider how such differences might be understood in terms of the uneven development of global neurology.

Keywords: Cultural idioms, situated spaces, sensorial, Kenya, neurology

3.5.9 (P-011-III). Panel. Making Not Taking Culture: Practice, Purpose, Politics III

Organizers: Jennifer Biddle√ & Tess Lea√

Jennifer Biddle√; Laura McLaughlin√; Tess Lea√

3.5.9 (P-011-III). Panel. Making Not Taking Culture: Practice, Purpose, Politics III

Organizers: Jennifer Biddle √ (Ethnographic Media Lab (emLAB), UNSW Art & Design, Australia) and Tess Lea √ (Macquarie University, Australia)

- Jennifer Loureide Biddle √

Live wire and speculative ethnography

This is a new work of creative non-fiction as an experiment in speculative writing, attention and attestation. My interest is in the heritage and circulation of affect as techno-electric current and currency in writing a certain history of the present, tracking a somatic legacy of ECT (Electroconvulsive therapy) as embodied female inheritance. Following Donna Haraway, Suzanne Kite and others, my concern is the inextricable entanglement of bodies with technology and with Faye Ginsburg and Rayna Rapp, the making and binding of gendered and racialized bodies to public health hierarchies of inequity, care and modes of endurance. My interest here, as elsewhere, is in how ethnographic writing can serve as radical empiricism; how to document an amnesia and violence of histories built upon affective regulatory regimes, machines and an unarchivable of the existential; to stage set and bring to life a circuitry of live wire in what Anand Pandian calls a 'dark anthropology of uneasy times' in the ongoing pressing control of women's lives, health and reproduction today.

Key Words: Radical empiricism; experimental ethnography; gender, technology, aesthetics.

- Laura McLaughlin √

The felt sense of enemy others: interoceptive approaches to polarised relations in the Western USA

Working with people engaged in a number of body-oriented mindfulness practices, this paper will explore people's felt sense of 'enemy' others, as well as people's bodily labours to (at times) overcome—or even metabolise—resistance to such others. Working with practitioners largely based in the Western USA operating within broader cultural formations centred on the development of interoceptive awareness to connect across difference, this paper looks at the possibilities and limits

of sensory awareness for addressing polarisation and instances of relational stalemates. With a particular attention to participants' feelings of disgust, outrage, and resistance, I discuss practitioners' felt sense of the 'enemy', including the practices, concepts and intentions, and broader community values that play a part in being interested (or not) in attending to one's sense of 'enemy' others, rather than—or in addition to—contact with the person themselves. Finally, I offer some initial considerations of what such practices have meant for practitioners' relations in the world, including not only instances of radical inequity of bodily labour, sorrows, and at times misplaced hopes, but also moments of just-possible connections and of softening within relations of ongoing disagreement.

- Tess Lea ✓

Policy ecology, infrastructure and endurance

Buried within many descriptions of anthropogenic apocalypse, in accounts of what an unchecked desire for extractive existence has imperilled beyond return, lie two key concepts: 1. Indigenous lifeworlds represent an alternative, an otherwise, that teaches us how to live more attuned to, more in harmony with, in good relations with, the non-human universe; and 2. The state needs to determine the policies and funding inducements and fines to reroute our technocapital regimes into eco-friendly, 'sustainable', modes and provide a decent blueprint for action. If written as a genuflection, the first concept positions Indigenous people as mnemonics for a possible otherwise, remaining in imaginations, living in margins, without infrastructural needs. In the second framing, Indigenous people disappear within metropolitan imaginaries, while densely populated settlements continue to be nourished from margins albeit through acts of kindness and repair. In both cases, a form of 'make it good for everyone without sacrifice' becomes a 'making, not taking' unworldliness. To better craft a hyper-real representation of science-art co-dependencies, this essay takes poetics into the innards of global extractivism. Using a framing of policy ecology, I revisit the ugliness of concrete and infrastructure, the messiness of policy and politics, to tether hope with a pragmatics of existence.

Key Words: Policy ecology, infrastructure, climate change, cultural politics

PERIOD 3.6 18h00-20h00 (main reception)

3.6.1 (B-3). Gala Banquet

DAY 4: Saturday, 10 May 2025 (MB 9th Floor)

PERIOD 4.1 09h00-10h30 (10 concurrent 90-minute sessions)

4.1.1 (IP-055). Sensory Expertise I: Training the Senses

- I-035 Ana Maria Ulloa √ (Anthropology, Universidad de los Andes)
Better Smelling Through Chemistry

In the talk I will focus on how olfactory training for chemistry students interested in studying the aroma of tropical fruits has occurred at different periods and across the classroom, the laboratory, and the industry in Colombia. I will highlight chemists' perceptions about the importance of this type of training for their research and work and how sensory training opportunities are made available locally. Discussing the role of the senses and sensory knowledge in chemistry will lead me to highlight some of the effects of learning how to smell for science and technology education.

Keywords: Olfaction, Aroma, Chemistry, Sensory Skills, Science education

- I-053 Nathan Pécout-Le Bras Δ (School of Sociological and Anthropological Studies, University of Ottawa, Canada)
Making Brazilian Cocoa's Excellence: Taste as Embodied Expertise along the Cocoa Coast in Southern Bahia, Brazil

How does one assess cocoa's taste and its permanence once transformed into chocolate? In the wake of colonization and monoculture (Mintz, 1986; Glissant, 1990; Rosa, 2001; Sharpe, 2016), the renewed Brazilian cocoa sector gathers public and private entities to promote sustainability and become the world's best producer. Based on sensorial training in a specialized laboratory in Southern Bahia, this presentation explores the taste expertise accompanying this development. The laboratory is ran by experts – mostly trained in biochemistry – whose practice consists in embodying knowledge (Csordas, 1990; Mol, 2008; Samudra, 2020) of cocoa's fineness by refining their tasting abilities.

"[T]hat most fleeting and difficult to universalize sense" (Spang, 2001, 75), taste is in constant negotiation. Through sensorial engagement, experts acquire the authority to evaluate different cocoas. The qualities of each harvest are informed by various parameters: tree variety, soil composition, microbial flora, companion species, climate variations, harvesting method, fermentation, drying, etc. These parameters can be translated into biochemical formulas, but more importantly into a set of taste and aromatic qualities: acidity, bitterness, astringency, and various notes of fruits, flowers, nuts, and spices. Assessing these qualities in each cocoa lot, experts determine its fineness and influence retail prices on domestic and global markets.

Keywords: Brazil, taste, embodiment, cocoa, sensorial anthropology

- I-014 Sarah Yems Δ (Sociology and Anthropology, Concordia University, Canada)
Why jump in the Saint Lawrence? The Identity Making Possibilities of Watery Immersion

Based on field work in Saint Lawrence River as it flows through Montreal, the paper explores how activities such as cold water swimming and river surfing rearticulate the senses to such an extent that a new riverine body, even a riverine persona, is created. That is, a new persona which perceives and responds to the environment differently is born through habitual exposure.

This exploratory paper will draw from Richard Shusterman's somaesthetics (2006), as well as the Anthropology of the Senses, to examine the identity-making possibilities of three immersive water activities - sea swimming, the related sub-discipline winter swimming, and surfing. Based on this analytical exploration it will then attend to the liberatory claims about such nature based practices

and their limitations.

Through deep attention to the embodied action of immersion, this work seeks to follow the ethnographic practices of Waquant (2004), Throsby (2013) and Crawley (2022), who show how taking an anthropological approach to sporting activities can unseat mainstream narratives about the athletic body in motion and avoid merely textualising the body. In the context of dominant narratives of water based sports that focus on the male experience, and 'bro culture', this work seeks to foreground the female experience.

Keywords: identity, immersion, senses, somaesthetics, water

4.1.2 (IP-030). Sensing Outer Space: The Final Frontier

- I-115 Jessica Chapman Δ (Communication, Carleton University, Canada)

Seeing Space: Astronomical Imaging and the Production of Cosmic Visions

The relationship between photography and space is a longstanding one. Louis Daguerre, for example, invented the Daguerreotype in 1837, and by 1839 Daguerre himself is thought to have produced the first photograph of the moon (TIME, 2024). Today, space organizations like NASA mobilize all manner of imaging technology to generate visual representations of space including x-ray, optical, infrared, and ultraviolet photography used to capture data across the electromagnetic spectrum.

The advanced techniques used to produce contemporary images of space involve the colourization and layering of different kinds of visual data on top of one another to produce images of deep space that make sense to a human audience. This is because while contemporary space images offer awe-inspiring aesthetics ranging from the ethereal to the apocalyptic, much of what they depict would be invisible (to us), obscured by space dust, washed out by proximity to a bright light source, etc. In other words, what they present us with is not what we would see if we were floating in space, instead they ask us to adopt a more-than-human mode of vision. In this paper, I argue this vision blends the technoscientific and the paranormal and I explore how this 'cosmic' vision works to shape our relationship with space.

Keywords: space, vision, image, technoscientific, paranormal

- I-198 Genevieve Collins Δ (Social Anthropology, University of Manchester, UK)

ETHER: Probing the Cosmic Sensorium through Sensory Extrapolation

This presentation discusses the possibilities of sensory perception in outer space through the lens of sensory studies and futures anthropology via the multi-modal installation *ETHER*, an immersive sensory environment designed to engage and combine the senses in compelling ways using media such as projections, aromas, tastes, and an immersive soundscape. It also outlines the methodology of sensory extrapolation: the blending of research-creation, sensory ethnography, and futures anthropology to imaginatively extend the sensorium, in this case rendering the "cosmic sensorium" discernible to exhibition visitors with their human sensing faculties about them. The presentation outlines the exhibition design process, discusses the unique reactions of participants to the immersive sensory environment, and reflexively considers the research-creation methods.

- I-040 Gwenn-Aël Lynn (Independent scholar, USA)

Contested Space

Since the dawn of the space age, satellites remnants and rocket bodies have orbited the Earth, shrouding it in an orbital gleaming cloud of metal debris. The previous Trump administration planted the seeds for the commodification of space with its doctrine of "New Space". Here on Earth, every time Space X tests one of its rockets, it spews 10.1 million pounds of liquid methane, thus

spurring climate change. Deondre Smiles, in his paper *The Settler Logic of (Outer) Space*, draws our attention to how space exploration is predicated on a settler/colonial approach.

Though space may appear devoid of sensory stimuli beyond vision because life cannot thrive in its void, Astronauts have noted the cordite olfactory residue on their suit when they come back from space walks. We also must consider that space exploration begins on Earth. There are sensory and environmental consequences to launching rockets. I went researching the olfactory landscape, and wildlife of South Texas, where Space X launches from, as they are endangered by the rocket's vibrations, gas exhaust, and explosions.

My contribution to *Uncommon Senses V* will be a report on the state of my research at this point, investigating how a sensory embodied approach to space exploration can foster its decolonization. Ultimately, this research will result in some form of sensory artwork, built in conjunction with communities, from South Texas and elsewhere, resisting the colonization of space.

Keywords: Senses, olfaction, olfactory art, space, decolonization, aeronautics

4.1.3 (IP-053). Sensory Ethnography I

- I-022 Malcolm Troon Δ (University of Sussex, UK)

Crystalised Sonic Views through Direct Proxy Observation: Reinterpreting the Sounds of Sectarianism in Belfast.

The presentation takes one case study drawn from a sonic ethnography involving a diverse range of people spanning the globe that unveils sounds as dependable permanent fixtures of their sensory trajectories, which I refer to as 'Sound Tenses.' The specific example explores the urban environment of Belfast through a sonic lens of urban sectarian tensions. It is based on a lengthy interview undertaken by 'Sam' who grew up amongst the complex sectarian violence of the 'troubles' and its associated marching band procession culture. Following the interview, as an additional methodological strain, I would ordinarily have accompanied Sam through the sonic terrain that he described. Sam unfortunately died unexpectedly before we were able to do this. This contingency consequently generated a new methodology called 'Direct Proxy Observation' ('DPO') which acted to foster a crystalised sonic view of the spaces that Sam had described. Equipped with only his descriptions, I explored Belfast's peace walls and politically charged murals and sonically viewed them as physical repositories that absorb, retain, and even trigger the soundwaves of sectarian tensions. My presentation will discuss how I subsequently developed DPO's potential across further diverse sensory and geographical environments.

Keywords: Sound, tension, sonic, permanence, sectarianism.

- I-153 Francesca Corradini (Università Milano-Bicocca, Trento, Italy)

A Sonic Ethnography. A Sound Journey in Val di Rabbi Stelvio-Trentino National Park.

This proposal presents my sound ethnographic thesis research on the soundscape of Val di Rabbi in the Stelvio-Trentino National Park. This ethnography combines participant observation, field notes, semi-structured interviews, black-and-white photography, automated sound recordings with AudioMoth, and field sound recordings. In this study, sound serves as both the primary methodology and subject of investigation. My approach is inspired by the sensory ethnographic methods of anthropologists Steven Feld, Tim Ingold, and Sarah Pink, incorporating both ecoacoustic and anthropological perspectives on sound. I view sound as a medium to connect with non-human species beyond human language. Although sound is crucial in the park's ecosystem, it is often overlooked in outreach and environmental education activities, which predominantly rely on visual methods. In my thesis I have explored the potential integration of sound into the park's research programs, particularly for monitoring purposes, and its inclusion in environmental education through sound walks and sound mapping. Both methods offer significant advantages, enabling more accurate monitoring, systematic mapping of biocultural diversity, and improving human engagement

with the park. By incorporating automated sound monitoring and listening initiatives, these approaches can enhance the preservation of biodiversity and communication systems in the park.
Keywords: soundscape-anthropology of sound-ethnography-fieldrecording-ecoacoustics

- I-079 María Consuelo Robledo Dávila (Centro de Investigación en Artes y Humanidad, Universidad Mayor, Chile)

From Sound Methods to Sound Products: Sound Immersive Capsules of Two Markets in Santiago Chile.

This paper offers the results of a sensory design exercise. It addresses the question of how the knowledge gained through a sound ethnography can be made audible (Feld, Panopoulos and Scaldaferri 2020; Petit y Benitez 2023). It results from the collaboration of an anthropologist, a sound designer and a musicologist who have immersed themselves in the sound cultures of two traditional markets in the city of Santiago (Chile): the Vega Central, one of the biggest farmer's market in the city, and a flea market in Franklin neighborhood. By applying a variety of sound methods such as soundalks, soundscaping, aural-postcards, sensory walks, listening workshops, sound journals combined with other traditional ethnographic methods (participative audition, interviews) we have addressed methodological problems such as: how a sensory community is formed through the practice of a particular occupation, what are the contrasts between the aural experience of the researcher and the native inhabitants of a given territory, how can we access the aural experience of a given community, and how can 'dialogic edition' sonically convey the researchers' embodied experiences and the native's aural knowledge. Two immersive sound capsules and a detailed explanation of the process to create them are offered as a preliminary response.

Keywords: Sensory studies, auralities, sound methods, dialogic edition, markets.

4.1.4 (IP-051). The Senses in Illness and in Health IV

- I-085 Clare Walker Δ (Sociology & Anthropology, Concordia University, Canada)

Feminine Value.s: Locating the Senses in Wellness's Gendered Capitalism

Building from my ethnographic fieldwork, I place the sensory elements of the female-dominated wellness community in Paris, France at the forefront of a broader analysis of wellness capitalism and (post)feminist aesthetics.

Beginning with a discussion of two competing diet trends, I argue that the deployment of the senses in the French wellness community merges neoliberal postfeminism with the gender-essentialist traditional femininity (trad-fem) movement. This "gooey", agentive, and sensory-driven atmosphere of wellness (Frohlick, 2024) is built upon a feminized (Barcan, 2014) system of health-seeking behaviours, one which valorizes an intuitive, do-your-own-research approach to health and embraces the (often contradictory) wills of the marketplace (Sobo, 2024).

I show how this community encapsulates both postfeminist and gender essentialist approaches through the exploration of "do-diets" (Cairns & Johnston, 2015) based on optimizing attunement with the body to maximize productivity, and "ancestral diets" (LeClerc, 2022) that are in-tune with the cycles purportedly intrinsic to the feminine body. These diets are not simply exercises in food restriction, but rather they are 'lifestyles'; constellations of sensory regimes that seek to perfect the individual and unite social groups, through nutraceuticals, exercise philosophies, aroma-/ light-/sound-therapies, and skincare/makeup routines, among others. These sensory atmospheres pull wellness both far into the future and deep into the past, working both for and against the natural 'intuition' of the essentialized feminine body.

Keywords: health, wellness, postfeminism, sensory capitalism, food cultures

- I-086 Tau Lenskjold and Danielle Wilde (University of Southern Denmark, Denmark)

Remaking Gut Relations

This paper hones in on the potentials of working performatively and intra-actionally with bodies through design. We consider life-affirming practices engendered through participatory activities that harness patients' creativity, offering new ways to cope with chronic gut disease. Building on a theoretical and methodological approach to embodiment, we discuss the conceptual and practical consequences of extending embodied design in a collaborative mode to also entail trans-corporal and intertwined multispecies bodies of human-microbiome relations. Revisiting the Shit! project—a collaboration with the Danish Colitis and Crohn's patient support organisation—we analyse how bodies become visible and tangible through scripted material interactions like drawing the gut, building the gut, and making "shitty" cakes. These activities encourage imaginative and expressive thinking while reshaping relationships with the gut and chronic illness. The research integrates food as a sensory and creative medium, fostering embodied imagination to shift societal perspectives on gut health. By emphasising culture, creativity, and social connections, we propose co-creative design methods to transform daily life for patients. Our central question asks: How can embodied, food-related activities enable sense-making and self-expression, fostering inclusive participation among diverse individuals? The approach highlights the body and food as central design materials, reframing gut health through culture and creativity.

Keywords: participation, embodied imagining, food, IBD, poetics

- I-179 Vanessa Castello Branco Pereira (Independent Clinical Practice in Health Care)
Olfactory Play and Sensory Enrichment: Engaging the Senses in Clinical and Social Interaction

Olfaction plays a crucial role in shaping social bonds, memory, and well-being. However, individuals with olfactory disorders from different etiologies often experience social isolation, emotional distress, and disruptions in daily life. This paper explores olfactory play and sensory enrichment as tools for therapeutic applications in clinical and social reintegration, offering a novel approach that combines game mechanics with sensory-based interventions. Drawing from Olfactory Therapy, this work examines how structured olfactory activities—such as scent-based board games and storytelling exercises—foster engagement, stimulate sensory perception, and create shared multisensory experiences. Implemented in diverse settings—including mental health hospitals, elder care centers, and therapeutic programs—this approach highlights the potential of olfactory play to reconnect individuals experiencing health-related disabilities with their environment and social networks. By shifting from a cognitive-neuroscientific paradigm to an embodied, experiential framework, this project underscores the need to integrate multisensory methodologies in therapeutic applications, suggesting that olfactory games can help participants reframe their sensory experiences, reinforcing agency and participation throughout treatment and social life. This work contributes to cross-disciplinary dialogues between health sciences, anthropology, and sensory studies, advocating for play-based sensory interventions in clinical and community contexts.

Keywords: Olfactory Therapy, Sensory Enrichment, Play-based Interventions, Multisensory Approaches, Health and Social Integration

4.1.5 (IP-066). Sensing the Past IV

- I-109 Lena Ferriday (History, University of Bristol, UK)
Meeting Points: Tactile Bodily Encounters in Rural Britain, 1840-1914

In recent years, sensory historians have begun to re-emphasise the physicality of sensation: its 'realness'. There is disagreement amongst sensory historians about how to engage with this somatic realm of the sensory past whilst maintaining a commitment to understanding the senses as historically contingent and distant from ourselves. In this paper, I propose that the environment is a formidable analytical agent for grounding these complex conceptualisations of the senses in concrete instances of real happenings. I argue that to thoughtfully invoke the physicality and historicity of

sensory experience, sensory historians must place their gaze on the relationship between bodies and their surroundings. I do so by examining a critical moment in British environmental history in which these close embodied encounters were being staged for urban audiences through the mass circulation of weekly travel magazines and guidebooks. Due to developments in transport technology, these texts were no longer aimed at 'armchair travellers' but written for an involved readership who could imitate the practices they read about. In this paper I explore the ways these writings made embodiment visible in a new way and are a key cultural artefact in the history of the senses.

Keywords: Meeting Points: Tactile Bodily Encounters in Rural Britain, 1840-1914

- I-186 Faheem Hussain (Institute of Education, University College London, UK)

Making sense of sensory encounters in Al-Andalus (Spain)

Emerging trends in the study of the past call for a multi-disciplinary and sensory approach that can provide a textured understanding of the everyday lives of people. This approach can also provide sensory entry points to situate Muslims and their experiences within the complex social, geographical, political, religious, and economic landscape of the early modern world. This paper will focus on the sensory encounters between Muslim and Christian communities of Al-Andalus in the Mediterranean region through food and the sensory experiences associated with that. By analyzing sources from history, literature, material culture and cookbooks the paper examines everyday life and human interactions that take place around/through activities such as that of agriculture and cooking. The layers of political complexities, evolving communities and religious boundaries are explored through the case study of 'Moriscos'. The paper argues that culinary choices were integrally linked to the evolving identity from 'Muslim to Moriscos' in the region. Through exploring the historical and political dimensions of senses the paper sheds light on the constructed and contested nature of these identities. The study presents humanistic dimensions to the study of the past and provides unique insights into the intercultural dynamics and lived experiences of the early modern Mediterranean world.

Keywords: Sensory history, Andalusia, Muslim past, food histories

- I-028 Michael (Mike) E.S. Emmett Δ (History, University of Alabama in Huntsville, USA)

The Flora and Fauna of Reconciliation

Hundreds of Northerners gathered in Charleston, South Carolina, in early April 1865 to witness Robert Anderson returning to Fort Sumter with the very flag lowered in evacuation four years earlier. For many of these arrivals, this was the first time they entered the "cradle of secession," becoming enthralled by the climate, fauna, devastation, and varied artifacts to collect. As the tourists combed urban wreckage and interacted with locals, the city's flowers garnered a prominent feature in the records of several people. While many took back home as many as they could carry, others wove specific fauna onto the stage within Fort Sumter. In utilizing the History of Experience, senses and emotions help us unpack these flowery artifacts as the Northern means to present to the defeated South colorful and fragrant olive branches of peace, reconciliation, unity, and hopes for a stronger America. As the American flag rose again and Rev. Henry Ward Beecher gave Lincoln-approved words of the pending peace and Reconstruction, this experience was crowned with symbolic and informative foliage lost hours later from the horror of assassination. This paper recovers the fauna and their meanings for, at the least, the Civil War Era.

Keywords: Senses, flowers, Civil War-Charleston, memory, reconciliation

4.1.6 (IP-044). Decolonizing the Senses

- I-077 Kristine Dizon (Banting Postdoctoral Fellow, Concordia University, Canada)

Listening as Resistance: Decolonizing Sonic Poetry and the Politics of Sound

This presentation explores how decolonizing listening methodologies can serve as tools of resistance in sonic poetry. By examining the role of sound in reclaiming marginalized voices, this study argues that sonic poetry subverts traditional frameworks that often other non-Western practices. Using case studies such as Rose Cochlan's Victor Recordings, Edith Sitwell's Façade, and Amiri Baraka's It's Nation Time, the research investigates how these works challenge mainstream narratives by embedding cultural and political resistance into sound. This paper will introduce critical listening positionalities as a framework to engage audiences with the layers of race, identity, and cultural reclamation in poetic-musical works, aiming to foster a more inclusive auditory experience.
Keywords: decolonizing, listening, resistance, sonic poetry, identity

- I-101 Melanie Schnidrig (Centre for Sensory Studies, Concordia University, Canada)
The Senses in Resistance: Rebecca Belmore's Fountain

Multidisciplinary Anishinaabe artist Rebecca Belmore's 2005 piece Fountain, combines the senses in a striking multisensorial film installation. In the installation, a single-channel video is projected onto a wall of water that cascades within the gallery. This paper explores how the added sensory dimensions offered by the inclusion of water appeal to the gallery visitor and their bodily senses.

Film theorist Laura U. Marks identifies how artists can include representations of the senses in postcolonial film to appeal to the senses as an act of resistance and facilitate a dialogue between the artwork and the audience (Marks, 2000). This paper draws from this argument to analyze how Belmore's appeal to the tangible and corporeal senses of touch, smell, and hearing in Fountain acts to enhance the impact of the video installation to directly implicate the audience in the artwork's critical message. Through this exploration, this paper considers the following questions: What advantages does stimulating the bodily senses hold for postcolonial artists? How can the senses communicate alternative ways of knowing? And finally, how can an artist appeal to the senses to enhance a visual medium like film?

Keywords: Multisensorial, Sensory Studies, Sensory Art, Indigenous Artists, Postcolonialism

- Laurel Lawson and Alice Sheppard
Sensing Disability

Disability does not alter or require accommodation of the senses. Rather, the senses of disability are their own complete expressions and powerful creative forces. Recognizing disability in this way changes how we approach access, sensory design, and performance.

Understanding performance as both stage and lens for encountering and examining relationship, Kinetic Light, a disability arts company, seeks equity of experience for its disabled audience members by centering their desires and experiences in the company's creative practice. Conventional interpretation of dance prioritizes sight, with the result that disabled audiences using other senses have been offered either no access to performance or low-quality, aesthetically inequitable access.

Kinetic Light designs performance in movement, sound, light, image, language, music, and vibration to create multi-sensory performances that can be experienced visually, audibly, and through touch. The content of each form is not identical: each form artistically expresses the work. Audience members are invited to experience the work according to their primary mode of artistic encounter. Research and novel technologies enable this execution.

Kinetic Light's work addresses societal injustices encountered in performance culture. The company advances the research and practice of sensory studies by insistence on the value of disabled senses, expertise, and interpretive practice.

Keywords: disability, access, equity, art, technology

4.1.7 (R-006). Roundtable. Blinding Insights: A Tribute to Piet Devos (1983-2024), Pioneer of the Field of Literature and the Senses

Organizers: Florian Grond, Caro Verbeek

Abstract to follow.

4.1.8 (P-005-I). Panel. Multisensory Perception and Social Change in Museums and Heritage Sites: 18th Century vs. 21st Century Perspectives I. *Organisers:* Dorit Kluge^Δ & Isabelle Pichet^Δ

• Alexandra Skedzuhn-Safir^Δ; Isabelle Pichet^Δ

The increasing opening of private collections and the establishment of public museums in the 18th century created a form of public sphere that had been unknown until then (Habermas, 1962). In the close interplay between architecture, exhibition and works of art, completely new individual and social mechanisms of perception were set in motion for the viewers. In this context, multisensory perception, in contrast to purely visual perception, plays a decisive role (Kluge, Maës & Pichet, 2024; Classen, 2017; Leahy, 2012). Comparing the 18th century with developments in the 21st century reveals some surprising parallels, for example in the basic mechanisms of individual and collective perception. On the other hand, it is also clear that, due to social, political, technological and economic determinants, visitors today have a much greater influence on the design and process organization in exhibitions, museums and heritage sites with their perceptual expectations and sense of social identity. Therefore, the interdependence between the public and artworks/exhibitions/museums/heritage sites has become the subject of research nowadays. The panel brings together researchers from three very different cultural areas – Canada, Japan, and Germany – who are both historically oriented and pursuing current, geographically diverse projects on artistic research and its impact on society and museums in the 21st century.

• Alexandra Skedzuhn-Safir ^Δ (BTU Cottbus-Senftenberg, Germany)

Smelly Sites: Potentials of Smells at Heritage Sites for Enhancing Social Values

The communication of cultural heritage employing olfactory installations in museums (Levent 2018, Ehrich et al. 2023; Odeuropa) or smell walks (Henshaw 2014, McLean 2019) in (historical) urban spaces is an established tool in heritage practice to improve the experience of and the engagement with heritage and heritage sites. Yet, the initiative the Japanese Ministry of Environment (2001) took to nominate the “100 Most Fragrant Sites” is exemplary in its approach, as it fostered societal participation and local initiatives in both the nomination and implementation processes. The principal purpose of this participatory approach was to minimize environmental pollution by calling attention to pleasant environmental smells. Furthermore, the places with cultural and natural values that were considered significant in terms of their olfactory qualities should be able to attract visitors for their relaxing and comforting atmosphere.

The presentation will explore the potential of this nomination to foster societal cohesion and place-making at heritage sites. To this end, several nominated places will be analyzed to theoretically assess their role in enhancing their heritage values and to promote and exploit the olfactory values of these (culturally) significant places.

Keywords: Japan, smell, heritage sites

• Isabelle Pichet ^Δ (Université du Québec à Trois-Rivières, Canada)

Le corps sensoriel au 18e siècle: Entre expérience des sens et expérience du sensible

L'expérience esthétique des expositions d'art au XVIIIe siècle se révèle majoritairement sous la plume des auteurs critiques, qui dénotent la présence d'une multitude d'émotions, de jugements ou de (dé)plaisir (Freud, 1920). Les écrits dévoilent ainsi certains des caractères empiriques de l'aïsthétique, tels qu'ils ont été définis par Gernot Böhme (2001) et apparaissent au contact des

œuvres d'art, des autres visiteurs, ou pour ce qui nous intéressera dans le cadre de cette communication, au contact de l'espace et de l'architecture. En interpellant les passions au passage, ces expériences influencent les perceptions et martèlent les tensions entre plaisir des sens et appréciation esthétique. Ces troubles s'inscrivent directement dans le corps des visiteurs ou des critiques pour devenir l'essence de leur prise de parole, qui matérialise ainsi le corps sensoriel (Pichet & Kluge, 2023)). Nous tenterons donc, au moyen d'une comparaison, de saisir les différences et les similarités entre les expériences vécues par le public lors de l'ascension de l'escalier qui permet d'entrer au Salon de l'Académie royale de peinture et de sculpture au Louvre à Paris (Pichet, 2024) et celles vécues par le public lors de la montée vers l'exposition de la Royal Academy au Somerset house de Londres (Kriz, 2001).

Keywords: corps sensoriel, expérience, sens, exposition d'art, 18e siècle

4.1.9 (P-012-II). Panel. Ecologies of Enjoyment: Psychoanalysis and the Environment II

Organizer: Simon Hajdini Δ (Philosophy, University of Ljubljana, Slovenia)

- Amy McLachlan (Field Museum, Chicago)

Substituting a Life in Common: Surrogation and Sense-Work with Uitoto Plant Workers

This paper considers the ethical implications of a capacity that I provisionally call 'surrogation': the capacity to bear, or to carry, for another, or, a demand of another to bear or carry something in them that is not of them. This figure emerges as a double-edged and uncanny mode of relation-making work among Uitoto plant healers living in occupied rainforest territories, or displaced to the Colombian capital of Bogotá. Relations of 'surrogation' here animate quotidian care and curing work across sensory, affective, chemical, reproductive, and narrative registers. This paper considers the sensory work of Uitoto desplazados to re-make extended kin bodies with moral sensoria in common, through transforming modes of adoptive kin-making with and through plants, and through curing work newly attuned to the uncanny and unknowable relations that constitute the historical and political ecologies of occupied Uitoto territory. As experimental and improvised modes of constituting bodies in common, of claiming and sustaining distributed sensory states or collective embodiments, Uitoto practices of aesthetic surrogation suggest a possible ethics of engagement in the space between unbearable histories and untenable futures.

Keywords: surrogation, affect, sensorium, psychoanalysis, politics

- Simon Hajdini (University of Ljubljana)

A Lamellar Ecology of Breastfeeding: The Curious Case of the Hungry Nose

For Freud, breastfeeding is not really about feeding—the enjoyment of sucking trumps any need for taking nourishment. Sucking is incremental to feeding, yet the drive is only after sucking as the excremental increment of feeding. Recent empirical studies support Freud's arguably antiquarian views, recasting breastfeeding as an occult practice: like ticks, neonates are drawn to the breast by the smell (and not by hunger) and find satisfaction in sucking (and not in taking nourishment). The paper unpacks the significance of the curious case of the hungry nose for a psychoanalytically infused philosophical concept of lamellar ecology.

Keywords: breastfeeding, olfaction, sexuality, psychoanalysis

4.1.10 (R-007). Roundtable. Meet the Author: Crosstalk of the Senses

Organizer: David Howes Δ

- Polina Dimova Δ; Jeremy Stollow Δ; John Lee Clark Δ; Lida Zeitlin-Wu Δ

This “meet the author” roundtable has a unique format. Instead of presenting their own work, each author will offer an appreciation of the work of the author with whom they are paired. The first pair consists of Jeremy Stolow commenting on Polina Dimova’s *At the Crossroads of the Senses: the Synaesthetic Metaphor Across the Arts in European Modernism*, followed by Polina Dimova presenting a review of Jeremy Stolow’s *Picturing Aura*. The “crosstalk” in this case consists of juxtaposing the notion of aura with that of synaesthesia. The second pair is comprised of Lida Zeitlin-Wu commenting on John Lee Clark’s *Touch the Future: A Manifesto in Essays*. John Lee Clark will then present a reading of the chapter entitled “What’s Your Color? Mood-Conditioning the Postwar Domestic Interior” in Lida Zeitlin-Wu’s work-in-progress *How Color Became a Technology: The Making of Chromatic Capitalism*. The “crosstalk” here involves interrogating the “distantism” complex and the “colorism” complex from opposite angles.

PERIOD 4.2 11h00-12h30 (10 concurrent 90-minute sessions)

4.2.1 (IP-056). Sensory Expertise II: Oenology/Osmology/Dyeing

- I-025 Pablo Rojas (CRI, École des Hautes Études en Sciences Sociales, Paris, France)
Toward Sensory-based Choice Criteria in Wine Appreciation

We present a face-to-face, consumer-tailored wine education program conceived in terms of sensory education. We consider the program’s potential to introduce an organoleptic choice criterion over more common wine consumption criteria (price and familiarity). Aiming to simplify the panoply of attributes involved in wine tasting, the treatment was able to facilitate the distinction of white wine varieties for previously untrained individuals. To our knowledge, there is no similar available treatment that uses a ‘sensory pedagogy’ adjusted to consumers that can facilitate the introduction of these criteria (considering that systematic programs have a professionalizing character, viz. WSET). Additionally, we show qualitative results suggesting a procedural heuristic change in participants showing their preference is increasingly grounded on an awareness of organoleptic attributes. This shift is particularly palpable in high-performance participants who also show an enrichment of descriptive vocabulary after the treatment.

Keywords: wine, sensory education, sensory analysis, consumer choice criteria, hedonic preference behavior

- I-145 Rumela Chatterjee (Sociology, Shiv Nadar Institution of Eminence (SNIOE), India)
Smelling with the Experts: An Ethnography of a Fragrance Laboratory in Kannauj

This paper explores laboratory as a critical node in the fragrance commodity chain where flowers and essential oils are transformed into attar and perfume. In my ethnography, the laboratory emerges as a space not only for the transformation of a natural product into a bottled commodity but also for the external validation of this process. I look at this institute, Fragrance and Flavour Development Centre (FFDC) in Kannauj - the city which is known as the perfume capital of India - as a social space where scientists, perfumers, trainees, and businesspeople are constantly in the process of negotiating authority and expertise. Based on my observations, I discuss how “expertise” as a scientific category gets reimagined within the lab. I contextualize this place as an institution that is a connecting thread among agricultural practices, scientific innovation, and industrial production. While science, as we know, often aims for objectivity, here in the fragrance lab, the picture looks different as it also accommodates individual perceptions, especially when working with something as subjective as a fragrance. This paper examines how the sensory experiences of working with fragrances are mediated through technological processes, highlighting the depth of scientific engagement that contributes to the fragrance industry.

Keywords: Senses-Technology-Laboratory-Fragrance-Materiality

- I-140 Cheryl Prendergast (School of Communication & Design, Fashion Enterprise, Royal Melbourne Institute of Technology (RMIT) Vietnam, Vietnam)

Exploring Uncommon Senses: A Multimodal Approach to Traditional Natural Dyeing Practices in Vietnam

This paper emphasises the importance of integrated sensory experiences in teaching and learning traditional dyeing practices, an important part of the cultural heritage of most of Vietnam's 54 ethnic groups and their connection to place. The multimodal approach applied encompasses the entire journey of 'growing colours', from the visual appeal of cultivation to the tactility of gathering leaves, digging roots, and plucking flowers. It examines the transformation of raw materials into vibrant natural dyes, focusing on the changes in sight, sound, smell, and texture of the raw material during preparation along with sensory feedback upon application to fabric. The unique sensory properties of fabrics used for dying - silk, linen, and hemp - illustrate how touch and sound facilitate identification without reliance on sight. Together, these fabrics exemplify how touch and sound convey essential qualities, enabling identification through sensory interaction. By utilising traditional craft knowledge, participants transform plants into vibrant colours a node to Vietnam culture, embedding narratives surrounding slow fashion, sustainability, and conscious consumerism within Vietnamese culture. This paper advocates for teaching methodologies that enhance appreciation for traditional craftsmanship and evoke the senses, highlighting their relevance to contemporary sustainability discourse. It argues that a holistic, intermodal understanding of natural dyeing practices can provide rich connections to cultural heritage and inform modern practice. This paper aims to highlight how embracing sensory education can improve engagement and understanding of traditional crafts and transgenerational transfer of knowledge in Vietnam.

Keywords: Sensory Education, Sensory Connection to Place, Sensory Experiences, Traditional Dyeing Practices, Transgenerational Knowledge Transfer in Vietnam

4.2.2 (IP-067): The Kitchen as Multisensory Laboratory:

- I-051 Martha Radice Δ and Francisco Cruces Δ (Sociology & Social Anthropology, Dalhousie University, Canada; Social and Cultural Anthropology, UNED)

Kitchens on fire: Sensory figurations between the routine and the ritual

Kitchens are sites of creative imagination and powerful materiality. Cooking is never just about food: it entails a complex cycle of planning, shopping, storage, preparation, eating and cleaning. Moreover, kitchens are not only for cooking, but for doing tasks like studying or mending, and intimately relating to others in kinship, companionship, conflict, or isolation. Moments of tedious routine alternate with intensive celebration, between the loneliness and boredom of the cook, and the merry social gathering around a table.

Our paper explores this twofold condition of kitchen experiences by comparing two different ethnographic research contexts. On the one hand, we analyze the meanings of fire as a root metaphor in the practices and routines of everyday Spanish and French kitchens. On the other, we excavate the messiness of kitchens during carnival season in New Orleans, when the centrality of cooking is displaced by a palette of other creative and collective endeavors. The comparison points to the sensory reasons why kitchens are still such central places in our homes. As powerful places where the sensed, material world coalesces with the normative, noetic, and existential dimensions of social life, they are simultaneously "good to think with" and "good to feel."

Keywords: ethnography; everyday; ritual; domestic space; sociality

- I-063 Karina Boggio, María Cantabrana and Francisco Cruces (Institute of Health Psychology, Faculty of Psychology, Udelar; Centre of Social Experimentation and Innovation (CEIS), Faculty of Psychology, Udelar; Social and Cultural Anthropology, UNED, Spain)

What Happens in My Kitchen? A Collective Exploration Of Contemporary Reconfigurations of Intimacy From Montevideo Kitchens.

The paper is part of the research project "In Kitchens. A multisited and cross-disciplinary exploration on intimacy-making" (PI Francisco Cruces). It involves a collaborative, experimental, interdisciplinary, sensorial, and visual ethnography across six cities in America and Europe, focusing on how intimacy is produced in kitchen spaces. The project aims to document and analyze the contemporary reconfigurations of intimacy. This paper is based on fieldwork carried out in Montevideo. It focuses on the Collective exploration workshop "What happens in my kitchen?" held this year. The call invited to explore different moments in the kitchen: "First thing in the morning, the kitchen announces how the day will unfold. It may be clean from the previous dinner; it may receive the first rays of sunshine: it is ready to welcome our little rituals, like preparing mate or sitting quietly as the body fully awakens [...]". The workshop took place over two sessions at Casa de las Ciudadanas, an NGO, and involved five middle-aged women from working-class neighborhoods. This paper presents significant emerging narratives from the workshop, analyzing their sensory experiences and their environments, the processes of constructing themselves and making sense of their world.

Keywords: intimacy, senses, in kitchens, Montevideo

+ ____ Sheryl Boyle Δ (Architecture, Carleton University, Canada)

Abstract to follow

4.2.3 (IP-054). Sensory Ethnography II

- Karolina Nikielska-Sekuła; Catherine Earl; Craig FarkashΔ

4.2.3 (IP-054). Sensory Ethnography II

- I-023 Karolina Nikielska-Sekuła (Centre of Migration Research, University of Warsaw, Poland)
Feeling the Field: An Exploration of Multisensory Positionality in Visual Research on Migration

Researchers and participants enter the field with their feeling bodies, which both react to what they encounter and are, in turn, reacted to by those in the field. The meanings of these encounters are shaped cognitively and through knowledge acquired via sensory experiences. In mobility and migration research, fieldwork often intersects (trans)local places, practices, systems of meaning, and sensory scripts, amplifying the embodied experiences of both researchers and participants. While these bodily felt impressions influence how individuals act in the field and interpret data, they are rarely collected systematically. This paper addresses this by contributing to established debates in migration studies on the positionality of researchers and participants, offering a discussion of multisensory positionality when studying migrants through visual methodologies.

Multisensory positionality refers to a holistic, intersectional approach to the positionalities of both researchers and participants, acknowledging the body and senses as vital dimensions of positionality that actively shape the negotiation of meaning between people and spaces relevant to the research context. It is grounded in the concepts of intersectionality (Essed 1991) and positionality (Alcoff 1988), recognizing the cultural and structural situatedness of embodied sensory impressions and expressions. Aligned with the reflexive turn in migration studies (Amelina 2021), multisensory positionality extends discussions of intersectional positionality in migration research by emphasizing its embodied, sensory dimension

Keywords: positionality, multisensoriality, migration, visual methodologies, reflexivities

- I-146 Catherine Earl (School of Communication and Design, RMIT Vietnam, Vietnam)
Sensing Class, Place and Kinship Relations: A Exploration in Experimental Ethnographic Poetry

This paper builds on my recent experiments in ethnographic writing that challenge conventional narrative-based academic publications derived from field research. I tell a multisensory story of the youngest son's wedding over three days in three homes – Ho Chi Minh City, his father's village, his bride's father's village – that are concurrently located in Vietnam and connected online to the US diaspora. Using my innovative ethnographic writing-poeticising method, I explore middle-class identity as multisensory expressions of place, kinship and social relations. As a practicing social anthropologist committed to interdisciplinarity, I interpret the category of field data to include sensory experiences, learned embodied practices, memories and emotions. The aim of my experimental storytelling is to move beyond the visual, auditory and linear as dominant modes for data collection and research dissemination by offering a more balanced or decentralized multisensorial engagement. My ethnographic texts offer the reader an entangled experience of their own and others' sensations. The practical challenge I face in my writing-poeticising is conveying multisensoriality through scripting decodable words, symbols and marks on the page. The paper explores the process of developing my writing sensation style and locates this method as a practice of sensory studies scholarship.

Keywords: middle classes, place, kinship relations, multisensoriality, ethnographic writing method

+ I-207 Craig Farkash Δ (Centre for Sensory Studies / SOAN, Concordia University, Canada)
A Tale of Two Cities in Three Parts: An experiment in listening to the locative in Montreal and Edmonton

Our social, cultural, and physical environments shape how we sense and make sense of the world. Experiences of sound are no different. Everyday listening practices are learned and transmitted in various ways, yet there is often a disconnect between individual's internalized ways of hearing the world around them and our ability to engage in nuanced discussions of the differentially experienced *qualities* of sound. Whether through music or sound art compositions, creative engagements with sound challenge us to reimagine our sonic environments, expanding our sonic vocabularies and communicating the sonically abstract across and between communities of sound. They can also be inaccessible to the average person. During an FRQ-NT-funded research internship with ExperiSens at the Institut de tourisme et d'hôtellerie du Québec (ITHQ) I explored how mobile, creative interventions might open conversations around sound, involving folks who might otherwise not be heard from. In *A Tale of Two Cities in Three Parts*, three listening acts bring the soundscapes of Edmonton and Montreal into conversation to explore the locative aspects of sound – how are sounds from isolated environments contextualized when heard in ambient soundscape recordings, or when recycled in rhythm and music compositions? What might folks' responses tell us about listening thresholds across these cities, and how we might collectively image better sounding cities.

4.2.4 (IP-045). Decolonizing/Reconstituting the Senses

• I-009 Zoila Schrojel (DICTA. Foundation for the Interdisciplinary Development of Science, Technology and the Arts, Chile)

The Bodily Need for a Territory. Visibility and Amplification of Body Consciousness from the Andean Worldview

Lately, social outbursts materialized in Southern Abya Yala, making visible the Decoloniality, Epistemicide and Epistemic Violence that affect the territory. This symbolic opening of the decolonial, executed by corporealities that narrate and act, opens the way to propose new conceptions about the corporal composition of the Self based on the cosmovisions of the ancestral communities, in this case of the Central Andes.

Therefore, it is worth asking from the perspective of Corporeal Studies and the Philosophy of Theatrical Praxis: Can an Andean corporeality be identified? The answer at first sight seems to be

affirmative, however, it assumes that 'corporeality' is a concept of the established Corporeal Phenomenology, and that 'Andean' is limited to a geographical category.

This presentation proposes that: the notion of 'corporeality' requires an exercise of epistemic decolonization, since the Andean cosmovision identifies 'invisibilized' corporal categories that would contribute to the analysis and understanding of their festive-ritual expressions. And on the other hand, to deepen and provide a current and territorial view of Constance Classen's doctoral thesis (1990) by means of social manifestations, where a process of cognitive justice and corporal concepts of the Runa Simi language can be appreciated.

Keywords: Corporeity, Decolonization, Andean Cosmovision, Cognitive Justice, Epistemicide

- I-056 Natalia Bieletto Bueno Δ (Centro de Investigación en Artes y Humanidades, Universidad Mayor, Chile)

“Zungun or Listening to the Mapu”. Indigenous Audibilities in Chile’s 2021 1st Constitutional Convention

After the 2019 social uprising, Chile embarked in a Constitutional process to replace the 1980s Constitution written under Pinochet’s regime. The 2021 Constitutional Convention was constituted in the ballots, with nineteen seats reserved for representatives of the original nations. One of the first quarrels among the conservative right constituents and those representing indigenous groups, concerned the place that indigenous cosmogonies were to play in the new social contract. During this Convention, the indigenous representatives performed rituals, spoke their languages and sang traditional songs hoping for Chile to be declared a plurinational country. That in mind, the proposal considered “Nature as the holder of the rights recognized in this Constitution that are applicable to it” (Ch. II, 18th Article). Such proposition was based on ancestral listening practices and notions of sound (zungun), that confer birds, the wind, mountains or the rivers the same status as humans, and thus considers them legal subjects whose rights should be guaranteed. Dialoguing with the field of sensory legal studies, this paper presents how the mapuche people’s understanding of “listening to the mapu” (earth) has called for a consideration of native acoustemologies and indigenous audibilities (Feld 2015, Robinson 2021, Minks 2023) in the making of the juridical order.

Keywords: Sensory Legal Studies, Listening, Indigenous Audibilities, Acoustemological Conflict, Interculturality and the senses

- I-185 Maria Fernanda Suarez Olvera Δ (INDI, Concordia University, Canada)

The Tactility of Textile-Making among Nahua Women of San José Cuacuila, Puebla, Mexico.

As a Mestiza artist, this performance is a way of honouring my relationship with the Nahua women of San José Cuacuila, a community located in the Northern Mountain range of Puebla, Mexico. Through an autoethnographic creative writing approach, combining prose and images, the piece describes the process of decolonizing my senses that has occurred since 2021. By rewriting my fieldwork notes, I reflect on the formation of my touch sensibility in relation to the care of other women in my life. Drawing from my memories of touch, I acknowledge it as the primary sense to create an intimate relationship with the Sihuame Tlatsahuane, weavers of the community. In our relationship, the materiality of wool is a central element that brings us together; through it, we learn about its multiple transformations and our differences as women. In the contingent relation between touch, textile making, and sounds, I delve deeper into the loss of Nahuatl words and the possibilities of listening and naming. Through this, I explore the potentialities of touch and sound as mediums for sharing and passing down knowledge. The process of unlearning my colonized education accordingly acknowledges the live forces that circulate in the folds of the mountains.

Keywords: Indigenous and Mestizas Women, decolonization, touch and sounds

4.2.5 (IP-063). Sensing the Past I

- I-089 Swati Chatterjee √ (History, Katwa College, Burdwan University, India)

Striking the Auditory Chord of Harmony: The Rise of the Attentive Listener in Nineteenth Century Calcutta

The paper proposes to understand the accentuated attention of the aural sensibility that took place increasingly from the middle of the nineteenth century in colonial Calcutta by focusing on the evolution of interaction between music and songs and the audience in the colonial metropolis. Historicising the audience behaviour from the street performances to the theatres of Calcutta, the paper highlights the process of skill acquirement of the habit of 'learning to listen' to music attentively which also in turn had certain social implications of sensory experiences. It argues that the causes were not only mental but architectural as well as religious created by the context and in a constant interaction with the imperial presence.

Moving through a series of varied popular street song cultures which involved wit and repartee of the participants, musical soirées of Hindusthani music organised by the Europeans since the late eighteenth century to the Brahmo religious congregational music (be it within the closed walls or in the streets) the paper tries to capture the dynamics of subjectification in a colonial regime.

It tries to narrate the disciplining of the behaviour of the listeners; codes of appreciation transcending from loud ear-splitting cheers and spontaneous participation with the performers to the silences during a performance interspersed with interludes of clapping as mode of appreciation, which in turn influenced the group dynamics of a burgeoning colonial city. Simultaneously the paper also tries to encapsulate how driving away of the subaltern aspects of a pre-colonial leisure was sine qua non to this emergent code of sensory sociality.

Keywords: Aural sensibility, music & leisure, historicising sensory experience, colonial subjectification, sensory sociality.

- I-096 Temple Marucci-Campbell (Art History, Concordia University, Canada)
Gut Feelings: A Portal to Immaterial Archives of Black Olfactory Resistance

This paper considers Alanna Lynch's Gut Feelings (2016-ongoing), an installation that employs the spilling of kombucha and the hanging of SCOBY dripping with kombucha and gloves made from dried SCOBY. The sweet-stinky smell of kombucha that fills the space during this performance cultivates a poetics of Black olfactory resistance, and I will argue that the pungent smell of kombucha and the stickiness it leaves behind on the floor and many surfaces function as a way to ground immaterial histories of resistance tacit to Lynch's Gut Feelings. The immaterial archive is a term developed by Jenny Sharpe and "refer[s] to the degraded status of African-derived knowledge, languages and cultures within colonial archives" (Sharpe 2020, 4). I will position the smell of kombucha as a link to immaterial archives, specifically those that center on Black olfactory resistances. An example of these is olfactory practices focusing on the medical and spiritual well-being of enslaved Africans in the hold of slave ships (Andrew Kettler 2017, 291). I will employ phenomenological and Black feminist methodologies to frame Lynch's performance and carefully locate immaterial archives of Black olfactory resistance in kombucha's malodour and sticky residue. This research will contribute greatly to sensory studies and art history as it looks to recenter Black sensorial histories previously left on the periphery of scholarly discourse.

Keywords: immaterial archives, olfaction, opacity,

- I-033 Ana Hedberg Olenina Δ (Arizona State University, USA)
Music from the Ether: Leon Theremin's Media Environments and Soviet Techno-utopianism

This paper contextualizes the projects of the Soviet physicist and musician Leon Theremin (1896-1993), known for his invention of the theremin – an electronic musical instrument responding to gesture within an electromagnetic field. By making the "music coming from the ether" visible and palpable, Theremin aspired to tap into hitherto unused possibilities of the human sensorium and bring new forms of experience to the audience. In his early career as a physicist in Russia in 1918, he experimented with hypnosis as a way of enhancing visual acuity and concentration when

analyzing images of X-ray crystallography. In the 1930s, during his sojourn in New York, Theremin declared his ambitions to stage “synthetic super-concerts,” where electro-magnetic vibrations generated by the performer’s movements would transmit not only acoustic sensations, but also trigger devices inducing visual, haptic, and olfactory senses of the audience. Upon his return to the USSR in 1938, Theremin was imprisoned in the GULAG where he worked in a secret lab engineering radars, rockets, and spying devices, such as an infrared laser microphone. Upon his release in 1947, he resumed his work in electronic music. In the 1960s, Theremin described his attempts to convert the electric currents (biotok) of his own body into sound. My research situates these experiments within the scientific trends of early Soviet techno-utopianism, underscoring the institutional and political contexts of Theremin’s inventions. I further consider Theremin’s instruments as a form of sensory prostheses, or symbiotic cyborg-like assemblages, foregrounding the implications of his experiments for contemporary debates in media theory, which are concerned, after Friedrich Kittler, with technological processes that happen beyond the threshold of human sensory perception.

Keywords: electronic sound, media atmosphere, synesthesia, cyborg, remote sensing

4.2.6 (IP-015). Research-Creation I

- I-049 Alex Young and Lindsey French (Department of Art, University of Maine, USA)
Olfactory Media Library: Atmospheres as Shared and Multispecies Commons

In this presentation, we will give an overview of our project, the Olfactory Media Library (OML): a moveable expandable field research and creation station, equipped with modules containing DIY olfactory tools, technologies, and instructions for tuning our noses to our atmospheres. We will also introduce the project’s website (launching January 2025), which will serve as both an online archive of project documentation and repository of open-source tutorials and resources for techniques and DIY devices for experimental scent practices and atmospheric monitoring. We aim to invite contributions from other multisensory practitioners like those here at Uncommon Senses V.

The central objective of OML is to develop and share new creative practices in socially-engaged olfactory art that directly engage with topics of atmosphere and risk, and provoke imagination and discourse about shared climate futures. In 2024, the OML was activated within specific geographic and social contexts across the Canada/US border, in Braddock, PA; Chicago, IL; Winnipeg, MB; and Lacombe, AB where discussions of air quality and atmospheric futures are directly relevant. As a socially-engaged artwork, the proposed research directly engages with publics about air quality and climate futures in regions where these questions have historically and are presently directly negotiated.

Keywords: air quality, olfaction, atmospheric commons, multispecies, archive

- I-083 Danielle Wilde & Leena Naqvi (Umeå Institute of Design, Umeå University, Sweden)
Digesting Cultures

This paper explores food as a vibrant tool for embodied imagining and relational engagement in co-creation workshops. We discuss three workshops that leverage food as material and method to make visible unspoken ideas, emotions, and relational dynamics that may otherwise remain hidden. Informed by Haraway’s concept of “mattering”, we activate more-than-human-food-entanglements through everyday activities such as cooking together, constructing scaled models, or making yoghurt, to reveal ecological and socio-political interconnections. In “Digesting Data,” food is used to translate fishers’ lived experiences into policy discussions through meal co-creation, making the fishers’ lived realities tangible, immediate and ‘tasty’ for policymakers. In “Shit!” foodstuffs are used to externalise internal bodily processes, providing a visceral reimagining of what typically remains hidden. In “Culturing Connection” yoghurt-making becomes a collaborative exploration of human-microbial

relationships, transforming the act of fermentation into a shared inquiry into eco-cultural entanglement. These approaches exemplify how food can be more than politically and ecologically-charged sustenance; can be a sensory tool for relational engagement that enables participants to connect abstract ideas with lived experience. The method contributes to research into multisensory ways of understanding and exploring matters of engagement, offering experiential/embodied pathways between material practice and reflective inquiry.

Keywords: embodied imagining, food, mattering, more-than-human, culture(s)

- I-167 Ruth Anderwald and Leonhard Grond (University of Applied Arts, Vienna)
Atmospheres of Dizziness. An Artistic-Research Contribution

In the experiencing subject, dizziness emerges as an experiential, as well as a differential category, and shows affinities to the perception of atmospheres. Conceptualised as an unpredictable movement or the sensation of such movement, dizziness alters the perception and position of the soma and, thus, its spatial, social, and atmospheric embeddedness. Dizziness is relational and intra-active, and therefore, never happens to an isolated element but always implicates the surrounding elements, thus impacting the relationship between the experiencing subject and the environment. With Kierkegaard, we hold that a shift in possibilities occurs as dizziness sets in. While trying to gain equilibrium, the experiencing subject, as well as the surroundings, are exposed to and relate generative and destructive dynamics within reciprocal approaches to agency, attunement, and transformation. As a suspension of what we have come to expect as the experienced norm, dizziness occurs situationally, conditionally, and temporarily, creating a temporary expulsion from the habitual. As states of dizziness can be experienced on different scales and in different conditions and expressions, they may appear atmospheric and ephemeral. Atmosphere is here understood as a phenomenon that involves sensorial and bodily components of perception, leading to diverse responses based on different factors such as individual perception, memory, and cultural framing. The proposition of dizziness, as a concept in motion, is rooted in its physiological basis in the vestibular system, our sensory system to detect gravity and the space positioning of our bodies, which we humans share with other species such as mammals, birds, fish, octopods, and plants. The vestibular system has a germane impact on how we navigate the world. It influences not only our soma but also our emotional stability, sensory cognition, and even our sense of self and others – in short, it regulates our relation to the world. From this particular prism, we explore the sensory impact of dizziness and exemplify our artistic research with an artwork, the spatial audio installation work *On Certain Groundlessness* (2023), which explores the potential for sharing and community-building in atmospheres of dizziness.

Keywords: dizziness, artistic-research, research-creation, atmosphere, somatics

4.2.7 (R-002) Media and Hierarchies of the Senses

Organizer: Lida Zeitlin-Wu Δ (Communication & Theatre Arts/ Institute for the Humanities, Old Dominion University, Norfolk, USA)

The five-part division of the senses—sight, sound, smell, taste, and touch—might seem self evident. Yet this framework, along with the prioritization of sight (sometimes termed "ocularcentrism"), reflects imperialist hierarchies of perception rooted in Enlightenment thinking. In media studies and TS, emerging technologies frequently reinforce dominant sensory hierarchies, erasing the existence of sensory systems and experiences which vary across geopolitical contexts.

This roundtable highlights the importance of sensory plurality from the late 19th century to our digital present. It brings together junior scholars in media studies, comparative literature, and East Asian studies exploring intersections between sound, color, scent, and taste. Lida explores the ambivalence of color as a "sense" and its enmeshment with white supremacist ideals, while Chelsea historicizes the shifting relationship between vision and olfaction in interwar Japan. Next, Kaitlin and Júlia look at the attempted digitization and transmission of scent in 4DX cinema and problematization of smell capture through

perfume, respectively, while Harry focuses on how digital sound formats make computation sensible. Can foregrounding “minor” senses act as a political intervention? Ultimately, how might disrupting traditional sensory hierarchies reshape interdisciplinary media scholarship and our engagement with the technologies we use every day?

Speakers:

1. Lida Zeitlin-Wu, Assistant Professor, Old Dominion University Δ
Keywords: color, technology, taste, race, mediation, capitalism
2. Chelsea Ward, Postdoctoral Fellow, Wellesley College Δ
Keywords: (silent) cinema, olfaction, nationalism, sensation, intermediality
3. Kaitlin Clifton Forcier, Assistant Professor, University of Illinois at Chicago Δ
Keywords: scent, mediation, digitization, communication, VR
4. Júlia Irion Martins, PhD Candidate, University of Michigan Δ
Keywords: smell, mediation, capture, indexicality, temporality
5. Harry Burson, Lecturer, University of Illinois at Chicago Δ
Keywords: sound, software objects, immersion

4.2.8 (IP-046). Sensing Citizenship and Society

- I-169 Sohail Kajal (Interdisciplinary Humanities, Centre for Interdisciplinary Studies in Society and Culture (CISSC), Concordia University, Canada)
Outlines of the Non-sensuous Perception of Untouchability

Recent scholarship on caste in India has opened inquiries on the sensorial dimensions of the perception of untouchability and their effects on the production of a caste-based sociality. The inquiries however limit their understanding of perception as mediated via the senses and interpret sociality as produced post-facto. Building on the process philosophy of Alfred North Whitehead, this essay instead understands perception as immediated and non-sensuous. I argue that in a caste-based society like India, sociality is felt ex-facto as a potential in the perception of untouchability, but the perception itself never emerges in actual experience. Furthermore, it is the very non-emergence of the perception of untouchability which allows untouchability to reproduce itself and mutate all experience towards a sociality of caste. This essay does not theorize Dalit experience, it rather investigates the practice of untouchability by those of us constituting the caste-world – the upper castes and others complicit in the perpetuation of the practice. The essay outlines how untouchability is activated as potential and felt in perception, how it reproduces itself in every experience, and the productive paradox of its non-emergence which it seeks to work out to multiply its power and endurance.

Keywords: caste, untouchability, non-sensuous, immediation, non-emergence

- I-043 Isabelle Boiteau (Social and Cultural Anthropology, Autonomous University of Barcelona, Spain)
Performances of Secrecy: The Visual and Auditory Scaffolding of Social Structures and Hierarchies.

The proposed paper addresses the ways in which control of sensory perception accompanies and reinforces structural boundaries created in performances put on by secret societies in southern New Ireland, Papua New Guinea. Male secret societies, such as the tubuan, put on masked dance performances. Though these performances are put on by members of the secret society and build on secret practices, the performances are largely oriented towards non-initiates. These performances play important roles in building and maintaining social structures within the community. They do so along structural lines by emphasizing who may (and is obligated) to behave in which ways. The control of sensory perception is an important element of this work. Much effort is placed into controlling who may see or not, as well as over who may see what and in which ways. Similar control is enacted over who may hear, may not hear, is obligated to hear, and hears in which ways. The

control and structuring of the senses is critical in shaping the lived experience of performances for different groups of people and is an essential part of how the practices contribute to the building and maintenance of social structures and hierarchies in communities.

Keywords: masks, secrecy, performance, perception, power.

- I-135 Susanna Trnka (Anthropology, University of Auckland, New Zealand)

Sensory Politics: The Phenomenology of “Crises”

Recent scholarship has emphasized the ways that declarations of crises are attached to state securitization regimes. In this presentation, I take a different tack, approaching crises in light of their phenomenological dimensions. I suggest that if we are to understand contemporary democratic processes, it is imperative to consider the phenomenology of “crisis” as embodied and sensorially experienced by various segments of society. Engaging in an analysis of the sensorial dimensions of citizenship during states of emergency, I outline how we might analytically approach “collective critical events” in terms of their capacities to propel both action and a widespread sense of disablement, both of which are essential for understanding not only personal biographies but the biography of the nation-state. Drawing from two collective critical events that radically reshaped daily life in communities in which I was conducting anthropological fieldwork -- the 2000 Fiji Coup and New Zealand’s national lockdowns in response to Covid-19 -- I examine how focusing on the senses during moments of crisis might help elucidate understandings of democracy.

Keywords: citizenship, collective critical events, crises, politics, states of emergency

4.2.10 (P-005-II). Panel. Multisensory Perception and Social Change in Museums and Heritage Sites: 18th Century vs. 21st Century Perspectives II

Organisers: Dorit Kluge Δ and Isabelle Pichet Δ (VICTORIA, International University, Berlin, Germany; UQTR, Canada)

- Dorit Kluge Δ (VICTORIA | International University, Berlin, Germany)

The Sound of Art Experience: Between Longing for Silence and the Need for Communicative Exchange in Museums

Museums and society have entered a close symbiosis from the very beginning (Habermas, 1962). This arises from the interaction of artwork, exhibition design, architecture and visitors. All of them use multimodal elements to make the space and related time experiences sensory. The museum thus becomes a place of individual and collective art experience, a social space (Lefebvre, 1991; Löw, 2016), which profoundly shapes our thinking, feeling and behavior.

The paper, which draws on insights from museum studies, perceptual psychology, soundscape research and sociology, aims to bridge the gap between sources from the 18th and observations from the 21st century. The art experience is linked to practices of silence, talking and listening, with voices ultimately being only one aspect of a very complex soundscape in the museum (Bubaris, 2014). We will compare who talks to whom about what in the museum, which forms of conversation have been institutionalized (art mediation) and where and why we also feel a deep longing for silence in the museum. Ultimately, we will recognize that the basic ideas of the 18th and 21st centuries are not so far apart, but that in today's world the possibilities and the social space itself have expanded.

Keywords: museums, art reception, soundscape, silence, 18th century

- Yoko Iwasaki (Kyoto-saga Art College in Kyoto, Japan)

Paraphrasing the Senses

In the context of inclusive design within museums, sensory modes—such as text, braille, sign language, and audio—are often adapted to make art accessible to individuals with disabilities. This adaptation sometimes involves "paraphrasing" one sensory mode into another to facilitate the appreciation of artworks (Quero et al., 2021; Race et al., 2023). However, unlike maps and charts, paraphrasing artistic works or exhibits within museum collections requires careful selection and possible transformation of content.

This presentation explores the potential of sensory paraphrasing in museums through specific examples, such as the project to develop tactile diagrams of the collection at the National Museum of Modern Art, Kyoto, and the "tactile exhibition" at the National Museum of Ethnology. Unlike barrier-free access initiatives, achieving a comprehensive range of accessibility to museum collections is challenging. Visual perception predominates in the museum experience; thus, translating visual information into other sensory formats helps to rebalance sensory engagement, ultimately enhancing access to art appreciation.

In conclusion, sensory paraphrasing should not be viewed merely as an "alternative" measure. Rather, it represents a novel form of creative engagement that transcends distinctions between those with and without disabilities, fostering collaborative creation and mutual understanding among diverse audiences.

Keywords: senses, paraphrasing, museum, inclusive design, tactile diagram

PERIOD 4.3 12h30-14h00 Lunch (lunch / 5 concurrent 90-minute sessions)

4.3.1 (IP-001) Projective Perception

- I-055 Kevin Hunt and David Johnson (School of Art & Design, Nottingham Trent University, Nottingham; School of Arts & Humanities, Royal College of Art, London, UK)
'Picture Yourself in a Boat on a River': A Collaborative Exploration of the Mental Image through Blindness and Aphantasia

This collaborative presentation will explore the mental image from different perspectives on an expansive spectrum of vision, with particular interest in the experiences of seeing and not-seeing within the mind. David is a blind artist whose work explores themes of presence, absence, collaboration, and sensory experience through sculptural and other media. He is currently completing a fine art practice-led doctorate at the Royal College of Art, London, titled 'Blind Aesthetics: Art as the Currency of Radical Vision'. Kevin's research applies the intersensory and bodily philosophy of Michel Serres to film, photography, and painting. David is adventitiously totally blind and identifies as hyperphantasic, meaning he experiences vivid and abundant mental visual images. Kevin has healthy vision and identifies as aphantasic, meaning he experiences little or no mental visual imagery. Over the last year, we've been probing the meeting points and distinctions between our relative capabilities of mental visualisation as part of an ongoing sensory dialogue. Our discussions overlap between audio description, shared memories, using language to evoke our experiences, and questioning how our respective mental imagery or lack of it situates us in relation to imagined objects and spaces. Our presentation will share these contrasting mental experiences and will then invite the audience to join this sensory discussion by picturing themselves within a landscape of tangerine trees and marmalade skies.

Keywords: mental image, blindness, aphantasia, collaboration, topological thinking

- I-095 Jason Archer Δ & Thomas Conner Δ (Michigan Technological University; University of Tulsa, USA)
3-2-1 Contact!: *Haptic Holograms and the Programming of Touch*

Two technologies are converging — midair haptics and digital holograms — in service of a project not only to materialize touch but to program it. In this presentation, we examine the emergence of haptic holograms to interrogate the sociotechnical construction of liminal sensory experiences that defy easy categorization as either tactile or visual. These new systems of calculating and projecting sensory experience intersect with and challenge social constructions of the biological senses and sense-making. Bringing together theories of touch and haptics with the media philosophy of Vilém Flusser — namely, his concept of the “technical image” and his own thinking on embodiment and gesture — we posit the notion of the “technical material.” The projection of 3D objects into space not just visually but haptically mixes up ideas, representations, experiences, and ontologies about images and objects, offering a new way of thinking about the social construction of senses. Just as viewing a digital image means viewing a computed abstraction, so does touching what these systems calculate and produce as a surface. The resulting new experiences are of something other than a hologram or even an image — they are unique liminal spaces for the production and experience of new sensory experiences and ways of knowing.

Keywords: holograms, haptics, computation, technical material, sociotechnical

4.3.2 (M-015). Artwork-Performance. *Through Materialities, Bodies and Words*

Organizer: Lilia Mestre△

Collaborators/performers: Diego Gil△; Valentina Plata△; Heather Anderson△; VK Preston△; Aaron Richmond△; Esteban Donoso△

Abstract to follow

4.3.3 (W-012). Workshop. Reweaving Relationalities: Entanglements in Sensory-Story Methods with/across Multi-Species/Intelligences. *Organizer:* Sheliza Ladhani√

• Stephanie Tyler√; Sophia Marlow√; Mairi McDermott√; Jennifer D. Adams√; Kathleen C. Sitter√; Kristen Schaffer

4.3.3 (W-012). Workshop. Reweaving Relationalities: Entanglements in Sensory-Story Methods with/across Multi-Species/Intelligences

Organizer: Sheliza Ladhani √ (Department of Chemistry Faculty of Science, University of Calgary)

- Stephanie Tyler √ (Faculty of Social Work, University of Calgary, Canada)
- Sophia Marlow √ (Faculty of Science, University of Calgary, Canada)
- Mairi McDermott √ (Werklund School of Education, University of Calgary, Canada)
- Jennifer D. Adams √ (Canada Research Chair, University of Calgary, Canada)
- Kathleen C. Sitter △ (Canada Research Chair, Faculty of Social Work, University of Calgary, Canada)
- Kristen Schaffer √ (Faculty of Health, Community and Education, Mount Royal University)

Amid shifting socio-political crises—global conflict, climate collapse, racial capitalism, and ongoing pandemics—surviving and thriving require transdisciplinary approaches to challenge the imperial, neo-liberal, and anthropocentric logics embedded in academia. These systems perpetuate knowledge hierarchies and habits of relating that obscure the interconnectedness necessary for living well through and beyond this wreckage. De-naturalizing monostories and monodisciplines calls for relational practices that illuminate new ways of knowing, being, and relating (Maynard & Simpson, 2022; Machado de Oliveira, 2021; Nxumalo & Villanueva, 2020). This workshop explores relationality across species and intelligences through sensory art and co-creative storying practices. Participants will be invited to engage with six multi-modal video stories (5–6 minutes each), where presenters embody archetypes striving to learn from non-/more-than-human beings. Each video will be followed by dialogic, inter-modal reflections on the relational processes and ethics of story-sensory methods. Participants will experience a guided somatic exercise to sense with a non-/more-than-human being, inviting deeper connection. Together, we will consider the ethics of care with/for the multiplicity of beings in sensory research-creation, challenging disciplinary borders, and fostering just, resilient cross-species and cross-

intelligence collaborations. Through co-creation, this workshop invites new ways of engaging with the world to nurture relational ethics and interconnected resilience.

4.3.4 (W-013). Workshop. Changed and Changing: A Participatory Soundtracking of the Site
Organizer: Elee Kraljii Gardiner Δ and Eduardo Abrantes Δ (Roskilde University and Medical Museion Copenhagen; Poet Laureate of Vancouver)

In this participatory workshop, we invite people to create a soundtrack to a video based on “Changed and Changing”, an ecopoem about decay through exposure to natural processes by Elee Kraljii Gardiner. Part of an ongoing collaboration begun in Berlin in 2024 between the author and sound artist Eduardo Abrantes, this investigation explores the potential of performative sound poetry. In this iteration we practice synching audio track to the visual field to suggest and create new possibilities for weathering the climate crisis. The black box environment will become a soundtrack recording studio. Video will be screened with only partial sounds. Next, the audience will have a couple takes to record their overlapping soundtrack to it. The terms of collective ownership will be discussed on site as will the notion of “synching” and “being in flow” during the Anthropocene. Using the collective production of sounds and images, as well as considering bodies in shared space, the creation of this piece proposes a radical sensing “with” the environment and people, creating an artistic ecology in real time. We prefer a 90 minute slot but can accommodate 60 minutes, if necessary.

4.3.5 (W-018). Workshop. Skin, Somas and Scores: An Experiential Movement Workshop and Installation

Organizer: Carina Rose Δ (carina rose design, Montreal, Canada)

This workshop/ installation will be structured as a complement to my presentation “Skin, Somas and Scores: Experiential movement practices for the architectural process. The intention is to offer participants a somatic movement experience that encompasses some of the content from the presentation. Depending on the possible time and interest, the duration can be 1.5- 3 hours. The aim is for participants to physically experiment with theoretical concepts of embodied consciousness and atmosphere in a personal inquiry in a three-part non-verbal exploration. In the first part, participants will be guided on somatic journey through their bodies’ conceptual nested layers/environments/atmospheres. From interoceptive sensation and inner body imagery to proprioceptive and spatial awareness, we will investigate this continuum of somatic belonging and resonance. The second part will be an initiation to experiential movement based on meaningful impulse. We will investigate what is it to be fully receptive and responsive to the moment’s atmosphere and relations with movement as our expression. The third will be a moving installation derived from the first and second parts that can be viewed as a performance by onlookers.

Keywords: Embodied Space, Improvisational performance, Somatics education, Relational dynamics

4.3.6 (IP-034). Home and Away: Migration Studies

• Karolina Nikielska-SekułaΔ; Neslihan Sriram-UzundalΔ & Farideh ShahriariΔ; Nassim Zand DizariΔ

• I-047 Karolina Nikielska-Sekuła Δ (Centre of Migration Research, University of Warsaw, Poland)
Feeling The Home/Feeling At Home: a Translocal Multisensoriality Of Home

The metaphor of "home" is often used by migrants in reference to their sense of belonging—both from a long-term perspective as a process of settling in a new location, and in the context of temporary experiences of familiarity that evoke a sense of home in the here and now. This presentation, employing a multisensory research perspective, focuses on the meanings, contexts, and metaphors of "home" as experienced through the sensory perceptions of migrants. It aims to present and discuss the practices of Poles in Norway and Ukrainians in Poland oriented toward

(re)creating a sense of home in their new localities through multisensory practices such as cooking and food consumption, (re)producing scents, seeking familiar landscapes, and mobilizing bodily movement to feel at home.

Theoretically, this presentation is grounded in the reflective turn in migration studies (Amelina 2021), which considers migratory processes as socially constructed. Similarly, the concept of "home" is seen here as a construct of familiarity that simultaneously both aligns with a modern perspective of a normalization of immobility while also breaks with it thanks to a translocational nature of sensory impressions that materialize home in the context of migration.

Methodologically, the presentation is based on qualitative research using visual/multisensory methods. It draws on empirical data collected in 104 qualitative, photo-elicitation interviews conducted with Poles in Norway and Ukrainians in Poland within the HerInt project: Cultural heritage participation patterns among immigrants and their influence on integration. The case of Ukrainians in Poland and Poles in Norway.

Keywords: sensory anthropology, belonging, home, migration, multisensoriality

- I-173 Neslihan Sriram-Uzundal Δ & Farideh Shahriari Δ (Education, Concordia University, Canada; Education, McGill University, Canada)

Refusing to Disappear: Racialized Resistance, Land Sovereignty, and the Myth of Migration as Liberation

This paper investigates the intersecting experiences of Black Baluch women in Sistan and Baluchestan, Iran, and the daughters and sons of Turkish and Greek guest workers in Germany, arguing that for racialized and colonized communities, migration is often less a solution and more a perpetuation of systemic oppression. Both case studies reveal how state-imposed displacement policies and structural racism force minorities into precarious positions of "in-betweenness," challenging the notion of mobility as empowerment. Together, these cases illustrate how forced displacement and migration sustain colonial and racist structures. By juxtaposing these narratives, the paper introduces the concept of rooted fugitivity: a refusal to abandon one's physical or cultural place, challenging systems of erasure while imagining alternative, sovereign futures. This theoretical contribution reframes resistance not as mere survival but as the active cultivation of autonomous possibilities that subvert state-imposed spatial, racial, and temporal constraints.

Keywords: migration, geopolitics, racism, oppression, colonization

- I-111 Nassim Zand Dizari Δ (UBC Okanagan, Canada)
- Entwined Echoes*

For Iranian self-identified women, public spaces in Iran have long been contested realms—segregated by gender and restrictive of bodily practices and sensorial expressions (Zarabadi 2023). Throughout the displacement trajectory, an Iranian refugee woman encounter an unfolding sensorial experience, between a physical and imaginative built environment, between here and there. This research stands in the threshold of such in betweenness to investigate the way in which bodily memories (Casey 1987) and sensorial registers (Ahmed 1999) emerge and influence the process of placemaking for recent Iranian women refugees in Metro Vancouver. Grounded in my ongoing sonic ethnographic fieldwork and approached from a feminist and decolonial standpoint, this study opens a dialogue about the daily sonic encounters of Iranian newcomer women living in Vancouver, exploring their personal narratives and critical listening positionalities (Robinson 2020). Central to this exploration is the Iranian notion of "Patogh/Patogh-Sazi"—a quintessential concept in everyday public life that refers to the places and ways individuals cultivate a sense of belonging within a built environment. By focusing on the aurality of these public space corners, the research explores how the relational and subjective listening practices of Iranian women refugees shape their sense of belonging or alienation within Vancouver's urban spaces.

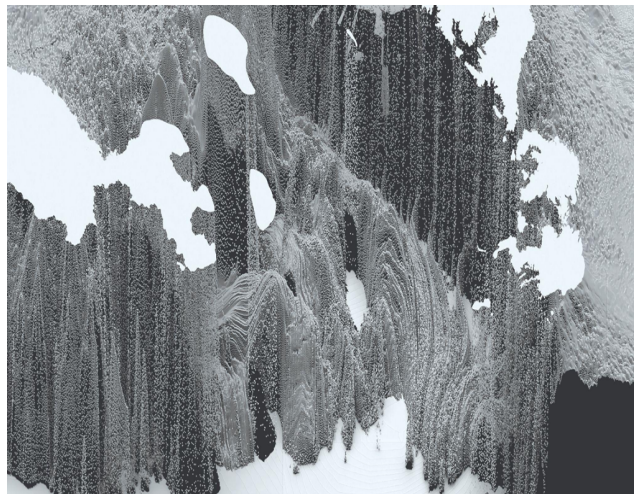
Keywords sound, displacement, public space, sonic ethnography, Iranian diaspora

PERIOD 4.4 14h00-15h30 (4 concurrent 90-min sessions)

4.4.1 (K-4). Keynote. *The Liminality of Sensing*

Saadia Mirza^Δ (Social Sciences Fellow, University of Chicago, USA)

Environmental perception entails techniques of hearing, seeing and sensing *unresolved* natural processes in infinite variations of time and space. These techniques also reveal aesthetic and political imperatives that shape the discovery, imagination, and exploration of the natural world. How does someone listen to an 11,000-year old glacier? Or visualize the morphology of a treacherous mountain range? Environmental knowledge has always relied on sensibilities that are simultaneously material and discursive; whether we speak of the rich spectrum of words used in First Nation languages for describing ensembles of snow and ice, Humboldt's cyanometer for qualifying the exact blueness of the sky, or the emergent vocabularies describing the 'singing' of deglaciating landscapes via acoustic sensing in contemporary glaciology. Moreover, these sensibilities reveal liminal thresholds between seeing and hearing, matter and meaning, interiority and exteriority, and the traditional ontological divisions between land, sky and ocean floor. I argue that sensing entails positioning oneself at the very edge of a phenomenon – inhabiting the liminal – in order to observe a field of rapidly morphing forces. Drawing examples from landscape archaeology to glaciology and environmentally-informed art, I will explore environmental sensing as rhythms, vibrations, bandwidths, resonances, and frequencies that create fluid and liminal *sense-impressions* of an unresolved natural process, and through it, opportunities for remapping and rephrasing one's the *umwelt*.



4.4.2 (W-014). Workshop. (SENSE)ITIVITIES

Organizer: Dona nham ^Δ (Communication Studies, Concordia University, Canada)

Just as the saying goes, "a picture is worth a thousand words," embodied practice reveals a thousand senses. How do we articulate the visceral experience of living under white supremacy, colonialism, and neoliberalism? These forces evoke profound sensations and emotions such as loss, grief, confusion and fragmentation—of being everywhere yet nowhere. For those in the diaspora, like myself, whose families were displaced by war, or for those simply grappling with what it means to live in this world, embodied histories reside within our sensory landscapes: why our palms sweat, why love and fear intertwine in our bodies. This workshop invites participants to explore their embodied histories

and sensations. Together, we will engage in individual and collective activities to share stories, deeply listen, reflect, and sense ourselves and each other. By the workshop's end, our collective findings will create a "sensations wall," serving as a tangible and communal sensory archive. This immersive experience offers an intimate sensory study, bridging personal and collective histories.

Keywords: sensory landscapes, embodied practice, deep listening, collectivity, sensations

4.4.3 (W-015). Workshop. Sensing Intangible Cultural Heritage

Organizer: Warsame Isse Δ (Communication Studies, Concordia University, Canada)

Black technopoetics is a term coined by Louis Chude-Sokei that refers to the intersection between creative expression, technology and Blackness according to Louise Chude-Sokei. I am implementing this concept as I utilize guitar pedals and haptic transducers to hear, feel and distort the sonic media that is a part of my Somali intangible cultural heritage. Intangible cultural heritage (here after referred to as I.C.H.) are all the nonmaterial artifacts of a culture. This would be the cultures language, songs, beliefs etc. With technology like transducers and guitar pedals my Somali I.C.H. can be felt, heard and engaged with in an interactive manner. The transducer turns anything it is in contact with into a speaker as it passes the vibrations of the sound waves to whatever it touches. Paired with various guitar pedals a person could wear a transducer and manipulate the sounds they hear and feel them in real time. The wearer can literally feel a person voice pass through their hand and alter that same person's voice as they sing, thus being an active collaborator in this multisensorial experience as well. This interactive art piece reveals the materiality of I.C.H. and how technology can afford us multisensorial relationships with our I.C.H. I would demonstrate this art piece and allow some people to try the apparatuses themselves. The goal of the workshop would be to inform people on the accessibility and importance of such an apparatus.

Keywords: Haptic art, Multisensory art, Black Technopoetics, Diaspora

4.4.4 (W-025). Workshop. Sensing Life After Death

Organizer: Abou Farman Δ (Anthropology, The New School for Social Research, NYC, USA)

This workshop is designed to help us think-feel our way into such questions as the following: How do we sense absence? How may we sense in ways we didn't know we could, beyond the normative, secular entrainment of 'our' sensory apparatus? How might such possibilities and capabilities orient us differently to death and the afterlife?

Based on my academic research, work in performance and Butoh, as well as work as and with death doulas, this workshop will consist of 1) a set of exercises that attempt to attune our minds and bodies to what is not supposed to be there; and, 2) a discussion framework taken from an eclectic mix of the Anthropology of death and secularism, sensory anthropology and a bit of neuroscience.

PERIOD 4.5 16h00-17h30 (8 concurrent 90-minute sessions)

4.5.1 (IP-057). Sensory Expertise III: Attunement

• I-183 Mark Peter Wright (Creative Research in Sound Arts Practice, University of the Arts, London)

Sensing, Sounding and Sense-making with Whalesong

This paper examines multisensory cultures of listening within the scientific study of whalesong. As all corners of terrestrial life are impacted by the ongoing effects of humans, so too are the aquatic worlds of marine mammals. For decades, whalesong has provided the sonic signature for scientific and social scrutiny, be it from noise pollution or industrial hunting. Blending literature from STS/Sound Studies (Bakker 2022; Bijsterveld 2019; Gabrys; 2019; Helmreich 2015) and qualitative interviews with bioacoustic experts, this paper unfolds the sensory and technological milieu in which scientific listening takes place. Shifting between the field and lab, it examines the role of the 'expert'

as a marginal yet omnipresent witness within the search for knowledge, probing the methods and tools involved when sensing worlds beyond the human. What are the consequences of technologies such as hydrophones, spectrograms and machine learning? What modes of sensing and sense-making are afforded to the expert earwitness in the expanding technical ocean? Working these questions back and forth, the paper proposes nonhuman sonic agents as obstinate teachers capable of shaping human knowledge production whilst simultaneously evading meaning and representation.
Keywords: Listening, Sensing, Sound, Technology, Witness

- I-172 Bronwyn Thies-Thompson Δ (Religions and Cultures, Concordia University, Canada)
Vocal Alignment: A Sixth Sense?

This paper explores the benefits of applying a sensory studies lens to recent propositions in the field of voice performance/pedagogy. In classical singing classrooms, the concept of "vocal alignment" refers to a state of balance between one's posture, breath control, and vocal resonance, all believed to be required to obtain 'an optimal' vocal performance. Voice pedagogues present vocal alignment as a key component to achieving not only an 'aesthetically beautiful' tone, but to also do so in a 'healthy' way. However, artist/researcher Gabriel Dharmoo proposes that we understand vocal alignment, instead, as a "process of self-reflection and a research-creation method," to align the vocal sounds a body can produce with one's "artistic, personal, social, and political voice." (Dharmoo 2023) Drawing on autoethnographic experiences from my own vocal practice, along with Eidsheim's understanding of voice not as "a distinct entity, but rather part of a continuous material field," (Eidsheim 2019), I consider "voice" through a new materialist lens, as co-created through different bodymind, spatial, and environmental layers. In so doing, I build on Dharmoo's redefinition, proposing vocal alignment as another sense that includes not only one's personal artistic agency, but the awareness of one's intimate relationship with their material architectural environment.
Keywords: vocal alignment, architecture, new materialism, singing, artistic agency

- I-058 Runjia Cai √ (Anthropology, University of Alberta, Canada)
Sensory Experience Transfer in Cross-cultural Cognition

Sensory studies are increasingly emphasized in the humanities and social sciences today. This paper advocates linking anthropology of senses and cognitive science theories, thus providing a new perspective. In particular, how people conceptualize sensory experiences in the context of a particular culture, and how to take cross-cultural conceptual transfers. In this case, people need to rely on the context of a particular culture to form conceptual maps to help them understand what is new. This conceptual map will be deepened with the enrichment of professional knowledge. When people communicate across cultures, the senders need to realize the subjective perspective of sensory experience to the receivers, in order to achieve the social purpose. In this paper, I try to introduce the Theory of Embodied Simulation, and use the example of tea and coffee to provide a new methodological perspective for analyzing the transmission process and conceptual transformation. If the receivers have professional knowledge in the relevant field, they may be able to simulate the sender's description without a long period of professional learning. They may also be able to imagine the sensory experiences they have had in the past, thus achieving a simulated transmission of sensory experiences.

Keywords: cognitive anthropology, sensory studies, embodied simulation, cross-culture, conceptualization

4.5.2 (P-008) Panel. Multisensorial Consumption Across Place, Time and Space Organizer: Ayaka Yoshimizu Δ (Asian Studies, UBC, Canada)

In this interdisciplinary panel, we put three studies on the transnational movement of different research objects in conversation with each other. By disorienting or refashioning sensorial experiences across

borders, these papers explore how the cultural consumption of different texts and materials reveal new understandings of racialized or persecuted bodies, identities and cultures. Building on his experiences of consuming illegal copies of Bollywood films in Pakistan, Naveed explores how the 'distracting' sensory cues and audio-visual ruptures introduced through piracy both challenge and reinforce the India-Pakistan border. Han examines how the act of consumption is depicted in Japanese diasporic literature, and how the intimacy of eating, incorporating, and digesting can transform the ways in which we understand space and identity. Somiah discusses how the creation, wearing and visual consumption of ankara-based "Japanese" clothing rewrites a colonial past, giving way to an Afrocentric embodiment that is fluid, not pinned down by geography. In this way, all three presenters on this panel unsettle the boundaries of identity and tradition through sensorial experiences lived in various transnational spaces.

- Fahad Naveed Δ (Asian Studies, University of British Columbia, Canada)
Shadows on My Screen, Chatter in My Ears: Border-Crossings Through Camrips

'Camrips' or 'cams' are bootlegged copies of films made by covertly recording a movie inside a cinema. These recordings often feature unintended effects of piracy, including audience laughter, clapping, chatter, and visual disruptions from camera autofocus or shadows cast by viewers onto the theater screen—elements that interrupt the visual and auditory continuity of the film. While films are crafted as curated sensory experiences, with filmmakers carefully controlling what audiences see and hear, camrips introduce extraneous sensory information that 'distract' from the filmmakers' vision. In this paper, I explore these 'distractions' as an evolving layer of the film's reception post-release. Drawing on scholarship in reception studies, I analyze camrips to examine how the audiences illegally recorded in the theater are experiencing the film—and how this contrasts with my experience watching the film from afar, separated by time and space. By doing sequence analyses of camrips of three Bollywood films, I investigate how these additional sensory cues influence or disrupt the cinematic narrative. Building on my experience of growing up watching pirated Bollywood films banned in my home country of Pakistan, I ultimately question whether camrips can offer viewers like myself a communal cinegoing experience from home, across borders.

Keywords: camrip, Bollywood, piracy, unwanted sound, visual distractions

- Ying Han Δ (Asian Studies, University of British Columbia, Canada)
Eating Other, Becoming Other, Birthing Other: Reading Food in Japanese Diasporic Literature

Unlike the Abrahamic religions where God created Man in His image, and then Eve from the rib of Adam, Japanese creation myths would have incestuous goddesses producing the first humans and lands. People have long been fascinated with that mystery pit of a woman's body from which life somehow springs forth since time immemorial and have now countlessly retold these stories of the endlessly awesome potentiality of production and reproduction into the contemporary era, whether in the form of horror movies or, in the case of this paper, in literature. The two books I focus on, Ruth Ozeki (b.1956)'s debut novel *My Year of Meats* (1998) and Hiromi Goto (b.1966)'s *My Kappa Child* (2001), both retell the story of generative possibility within what we know as "women"—from the food they consume, to the beings they then gestate. In this paper, I focus on the ways in which the acts of consumption, digestion, and pregnancy become transformative experiences of intimacy and connection as the protagonists in both stories learn how to renegotiate their own racialized bodies within diaspora.

Keywords: pregnancy, consumption, literature, Japanese diaspora

- Abena Somiah (Geography, McGill University, Canada)
Vlisco in Tokyo: Reading African Kimonos as Black Pacific Archive

During fieldwork in Tokyo in 2023, I attended the inaugural "All About Africa" cultural festival. On the second day of this festival, among performances of African artists and performers, a fashion show of a brand called Masht Star took place. This brand uses Ankara, a colorful fabric worn around

West and Central Africa, to make dresses, pants, and tops, all to be modeled by mixed Japanese people during the festival. I found that the products of this brand were reminiscent of the work of a Cameroonian designer and artist, Serge Mouange, who made headlines a few years ago thanks to his creation of an “African Kimono”, an art piece, in which he used Ankara fabric to create several kimonos. I argue that textile fusions in the form of ankara based “Japanese” clothing are an archive of Black Pacific intimacies. While being cognizant of Ankara’s transoceanic and colonial history, these clothes refashion and redefine both African and Japanese “traditions”, and point towards a decolonial future. This paper looks at textile reinventions of Ankara sold or displayed in West Africa for Japanese consumption as material archive of the Black Pacific that can “touch” the eyes as well as the body.

Keywords: Ankara, Japan, archive, Black Pacific

4.5.3 (R-004). Sensing the Climate Crisis: Bridging Science, Sensors, the Social, and the Senses

Organizer: Florian Grond Δ (Design and Computation Arts, Concordia University, Canada)

The climate crisis compels us to rethink how we perceive, understand, and respond to environmental change. This panel explores the interplay between sensory experience, affect, and scientific knowledge as a foundation for meaningful climate action. Beyond intellectual comprehension, the crisis calls for an attunement of our sensory capacities to detect shifts that foretell critical ecological trends. Yet such attunement is not innate - it is through scientific and cultural knowledge that we learn to refine our senses as a precondition for acting sensibly.

This link between knowing and sensibility is essential for acting in a world of rapid and complex environmental changes. The speed and criticality of these changes are present to those with unique disciplinary insights but are, in many ways, still imperceptible to the general public. To extend the reach of human perception, to sense what lies ahead, and to complement scientific and cultural knowledge, understanding environmental changes also depends on monitoring with novel sensor technologies. Not only do we need to reach beyond the limit of our senses but also beyond anthropocentric perspectives to hone our ability to empathize with the whole life world and reimagine our place within an ecosystem upon which our life ultimately depends.

This panel strives to contribute to addressing the unfolding climate emergency by integrating sensory perspectives, emotional engagement, scientific knowledge, and sensor technologies. It invites participants to consider how these are all critical components for the ecological attunement of our extended sensorium.

Speakers:

- Amy Romer (journalist and immersive storyteller, Vancouver, Canada) Δ
- Nicola S. Smith (DECO Lab, Concordia University, Canada) Δ
- John Neufeld (SOAN, Concordia University, Canada) Δ
- Gregor Kos (Chemistry and Biochemistry, Concordia University, Canada) Δ

4.5.4 (IP-061). Conflict and the Senses

- I-078 Olya Zikrata Δ (Center for Sensory Studies, Concordia University, Canada)

In the Buzz of "Human Safari": Designing the Gamified War in Ukraine

“Human Safari” is a terror campaign launched by the Russian military in Ukraine's frontline municipalities, turning these areas into hunting grounds where drones deliberately target human and nonhuman beings. Thinking from the standpoint of design of safari hunting – marked by its racialized dynamics and violence toward nonhuman others – now sustained by technological extension of human sight in a drone warfare that invests into a surrogate-self relation with the drone, I will ask

what this terror game orchestrates and how sound (buzz) becomes essential atmospheric and sensory input/output of it.

As both a tactic of drone warfare and an enactment of the violence of clearing (understood here as a genocide-ecocide nexus), “Human Safari” renders sensible the gamification of war and the event of predation that generates what I call an ecology of contingent occupation. Contingent occupation names the sonic production of temporospatial terror environments integrative to colonial warfare.

The proposed talk is part of my ongoing research into the sonic knowledges of the Russian invasion in Ukraine. It draws on firsthand documentation from areas in Ukraine where instances of the “Human Safari” campaign have been recorded.

Keywords: terror environment, drone warfare, sound, senses, politics

- I-189 Neslihan Sriram-Uzundal Δ and Jayanthan Sriram Δ (Education, Concordia University, Canada; Interdisciplinary Humanities, Concordia University, Canada)

Sensory Violence: The Desensitization of Our Bodily Experiences of Violence

In the wake of the first ‘live-streamed’ war of our times, social media’s potential to infiltrate our feeds with violent content recalls the early days of the internet. But now, the witnessing of the physical and psychological of the eternally Other of the Global North seems to stretch beyond the specific searching out of niche snuffs. We were shown images of death daily, creating a shift of both comprehension and our own bodily experience through violence that seemed to ‘jump from the screen.’ Not trying to find definite answers, this paper will explore, from a theoretical and practical standpoint, how the consumption of sensory violence transforms and alters our bodily understanding and response to violence. We will accomplish this by combining Chamayou’s “Theory of the Drone” and Pasquinelli’s perspective on artificial intelligence with what Achille Mbembe calls the decerebralization of the subject. In this state, violence felt and perceived from afar makes us ‘foreign’ to our environment and creates a ‘systematic break with reality.’ To create a sensory atmosphere of its own, the paper presentation will be accompanied by the aural approximation of the sound of a drone – unheard by us on social media, but a daily reality of people war is waged against.

Keywords: violence, the Other, decerebralization, bodily experiences,

- I-134 Margarita Savchenkova (University of Salamanca, Spain)

Translating War Through the Wenses: Svetlana Alexievich's Embodied Narratives

This study explores the (non-)manifestation of sensory elements in two editions of *The Unwomanly Face of War* (1984 and 2016), a work by Belarusian journalist Svetlana Alexievich, winner of the 2015 Nobel Prize in Literature. First published in 1984, the book compiles testimonies from women who served in the Red Army during World War II. In the most recent edition of this “novel of voices,” the narrative centers on heightened sensory awareness, enabling Alexievich to immerse readers in the reality of war as experienced by the witnesses she interviewed. A comparative analysis of the sensory perceptions in both versions reveals significant changes in the text’s microstructure and content. Alexievich reimagines her debut work to delve deeper into human nature, approaching humans as a biological species. By translating the body and weaving sensory experiences into the discursive framework of the latest edition, the author strives to articulate the unbearable—the horrors and devastation of the bloodiest conflict in history—allowing readers to “feel” the war.

Keywords: Embodied Translation, Sensory Perceptions, Svetlana Alexievich, World War II, USSR

4.5.5 (IP-004). Queering the Senses

- I-156 Jo Michael Rezes (Theater & Performance, Tufts University / Emerson College (Affiliated Faculty), Somerville USA)

Sharing the Sounds of Vanilla Sex (in Viral Loads): Transnational Afterlives of HIV/AIDS in the House of Air (2017)

Brendan Maclean's House of Air (2017) music video is a campy enfleshment of the structuralist aesthetics of Gay Semiotics (1977), Hal Fischer's photography series of sex codes for gay men in San Francisco. In House of Air, queer sex is on full display (concocted from foodstuffs): golden showers, fecal smearing, and semen ejaculated onto the nonbinary star performers face—all set to a bouncy, synth pop beat. Within weeks, the video becomes a meme hoax, shared to trick people into watching explicit content. House of Air is forcibly removed by YouTube for its failure to meet community guidelines, but the viral uptake of House of Air reveals a continued, public paranoia around contagion as thousands voice their repulsion. Queer audiences claim that they are “too vanilla” to appreciate the music video, while others comment that the performers are destined to live “forever in the House of AIDS.” In 2020, Yekaterina Lakhova implores Vladimir Putin to ban an ice cream product called Rainbow for “promoting homosexual behavior.” Ukrainian and Russian TikTok creators, mostly Gen-Z, use the song “House of Air” as a viral sound to mock the prohibition of colourful desserts. They kiss, dance, and lick rainbow cones to the rhythm of Maclean's lyrics, “we talk / without a word.” Thinking transnationally with virality (as theorized by Jih-Fei Cheng), I argue that House of Air's “queer gestures function as viruses,” allowing covert forms of communication and survival through humour. Sweet aesthetics and sounds figure uncanny queerness in the world of the music video. As this sound replicates on TikTok, a transnational history of HIV/AIDS can be sensed and downloaded for further use.

Keywords: taste, HIV/AIDS, TikTok, transnational studies, queer sex

- I-020 Linda Brancalone √ (Law, Economy and Sociology, University "Magna Græcia", Greece)
Queer, Diversity and Intimacy: Some Reflections about Law and Humanities from "Sense8"

Sense8 is a science fiction tv-series that aired on Netflix from 2015 to 2018. The plot of the series focuses on the mental - and science fictional - connection that the eight main characters have; they're all born at the same time, in the same day, but they are all different from each other. The use of science fictional scenarios in the series makes the bond between the characters clearer, reflecting the cultural, sexual and ethnic diversity of our society and of all of them as well. By analyzing the plot and, specifically, the main characters of Sense8, one will proceed to analyze the relation between citizenship, identity (especially from the point of view on law Queer Theory and Critical Legal Studies offer), intimacy and law, underlining how helpful law can be in the comprehension of our reality which is more and more “liquid” and differentiated.

Keywords: Queer, Critical Theories of Law, Law and Humanities, Belonging, Science-fiction

- I-201 Mark Lipton Δ (University of Guelph)
Sensory Pedagogy, Queer Methods and the Urgency of Queer and Trans Joy*

Social research related to any minority status group takes a deficit model to assess how oppressive and structural forces impact the lives of people outside society's norms. This leads to social myths and epistemic forces directing how society senses the meanings of each particular community—more, these narratives often drive of these 'other' people learn to sense themselves. Current divisive political discourse, promoted through platforms that amplify misinformation can lead dangerously close to bleak hopelessness. Activities related to sensory pedagogy and queer methods highlight the urgency of queer and trans* joy. Let's welcome a little joy into our lives as we sense the social world together.

Keywords: queer methods, queer and trans* joy, pedagogy, embodiment

4.5.6 (IP-016). Research-Creation II

- I-015 Eline van Leeuwen √ (Eindhoven University of Technology, Netherlands)
Employing Phenomenology of Psychopathology to Inform Architectural Design of Psychiatric Hospitals

We explore how embodied and phenomenological accounts of depression, mania and psychosis can inform architectural design to address disturbances of embodiment commonly experienced in these psychopathologies, fostering the restoration of patients' sensorimotor engagement with their surroundings. By bridging disciplines, our aim is to promote a circular, embodied, and atmospheric perspective on architecture's therapeutic role in psychiatric care. Drawing predominantly from the work of Thomas Fuchs, we employ phenomenological theories of atmosphere (notably from Hermann Schmitz, Tonino Griffero, and Ralph Brodrück) to understand architecture's role in shaping multisensory and atmospheric experience. Complementing these insights with perspectives from architects such as Juhani Pallasmaa, Peter Zumthor, and Thomas Thiis-Evensen, we explore how architecture can support patients' sensorimotor cycles and enhance embodied interactions with their environment.

Hereby, we aim to connect the fields of psychiatry and architecture in a way that is theoretically grounded in phenomenology, but also moves towards explicit and concrete descriptions of architecture's role in supporting patient's sensorimotor interactions with surroundings. This aims at employing phenomenology of psychopathology for the design of (psychiatric hospital) architecture as a background for atmospheric perception.

Keywords: psychopathology, phenomenology, atmosphere, psychiatric hospital, multi-sensory architecture

- I-038 Vitalija Povilaityte Petri (Brussels Health Gardens, Belgium)
Touching and Being Touched by the SZenne River

In 2019 I co-created a transdisciplinary research project "Brussels Health Gardens" where we are exploring new possibilities to increase urban resilience by experimenting diverse ways of learning and living with plants. Through time this project shifted towards multispecies interactions and moved closer to water by co-creating collaborations with various local learning communities. One of them is "STILL HERE - An Alliance of Care for the SZenne River".

The SZenne river flows in three Belgian regions: Wallonia, Brussels and Flanders. Due to intense urbanisation the bed of the river was changed in many places and SZenne was almost completely covered by 1871 in Brussels. The underground waterways have been created with possibilities to use it as the spin of the sewage network. As a response to global warming part of the SZenne will be uncovered in 2025 aiming to establish a non-exploitative coexistence between the Brussels inhabitants and its water.

The "STILL HERE - An Alliance of Care for the SZenne River" is rooted in Natural Contract Lab work which explores what forms of care are possible by paying attention to relationship with river by feeling, being present with and sensing the river, and moving beyond human representation of river rights. This art-based participatory research aims to explore local social dynamics and invites people to engage into performing arts by sensing river landscapes, connecting to lived experiences, grieving of what we lost, remembering and immersing into storytelling. Participatory walks prepared by the leading project artists are based on site-sensitive scripts that help to align our sensory scores to other participants, plants, wind, light, soil, birds to follow the rhythms of the water and the surrounding land by creating spaces for togetherness and mutual care.

Keywords: sensing, river, togetherness, plants, care

- I-016 Michele Granzotto Δ (Social Science, University of Naples "Federico II", Italy)
Social Sensitivity. A Neo-phenomenological Approach to Social Affective Communication

In the context of the current climate crisis, we might ask, "Why, if people know, do nothing?" From this research question, at the intersection of phenomenological sociology and the sociology of

the senses, I aim to analyze a particular aspect of collective perception by introducing the theoretical system of Hermann Schmitz's *Neue Phänomenologie* (NP).

In the first stage, I will introduce NP by bringing into relief its concept of subjectivity, and then delve into the pathetic and affective aspect of social action, thanks to the category of *patheur*. In the second phase, I will focus on the concept of atmosphere, as understood by the NP. In the third phase I will concentrate on the atmospheric aspect of Georg Simmel's works, particularly "The Sociology of the Senses," "Sociological Aesthetics," and "The Metropolis and the Life of the Spirit." Returning to the initial question, the intent is to open up to a model of neo-phenomenological social theory, capable of giving new keys to the sociological aspect of the relationship between the affective and rational dimensions, and how a certain style of social and perceptual action arises from this. Within this framework, it is possible to observe a synaesthetic sensibility shaped by a social that the person does not control and does not know in toto, but with which he or she communicates affectively: a social capable of orienting sensitivities toward certain stimuli and styles rather than others.

Keywords: *Neue Phänomenologie*, *patheur*, social sensitivity, atmosphere, affective communication

4.5.7 (IP-008). Sensing the Environmental: Forests, Rivers, and Sea Creatures

- I-158 Véronique Servais & Magali Ollagnier-Beldame (Faculty of Social Sciences, University of Liege, Belgium)

Sensory Conversation with a Forest. Experiencing the Forest as Umwelt.

The paper will present the results of a research that aims to document how ordinary people engage in the process of sensory meaning making with a forest environment. The encounter with the forest from which the data were collected took place during a 2 hours' workshop under the guidance of a drama teacher who led the participants for a "walk" in varied landscapes, at different speeds. Instructions were: "to move silently, together, but by yourself", and to "be careful not to disturb anything". Such instructions were intended to foster a kind of responsive relatedness between participants and the forest (including the wind, rain, cold, soil, animals, etc.). After the workshop, we interviewed the participant about "a moment of the 'walk' that was significant for them regarding the instruction of 'do not disturb anything'". We used micro-phenomenology interviews to document the precise unfolding of their experience in its sensorial, emotional and cognitive dimensions. In this presentation, we'll discuss the body conversations that take place between the participants and their surrounding and the role of the senses, and their integration, in the making of meaning.

Keywords: embodied knowledge, forest, sensory meaning making, micro-phenomenology, *umwelt*

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Keywords: sensing, river, togetherness, plants, care

- I-___ John Shiga Δ (School of Professional Communication, Toronto Metropolitan University, Canada)
Sonar, Sea Creatures and Sensory Impudence

This paper explores the sensory politics of sonar litigation, focusing on efforts by military, environmental and scientific groups to translate nonhuman sensing into the governance of ocean soundscapes. While the U.S. Navy justifies the use of high-powered sonar systems as a means of detecting ultra-quiet submarines, environmental organizations argue that such technologies disrupt and harm marine life, particularly whales and dolphins, whose sensory perception relies heavily on sound. Sonar litigation is part of a broader contest over sensory regulation in ocean space and has significant implications for questions around who controls and defines legitimate uses of underwater sound. The paper further argues that sonar extends not only human sensory perception but also asymmetries in power, reinforcing forms of remote control that have their roots in militarism and capitalist extraction while simultaneously opening new possibilities for multispecies ethics and legal recognition.

4.5.8 (IP-043). Meditation: Minding the Senses

- I-032 Hayleigh Giesbrecht (Faculty of Information, University of Toronto)
Palpable Pasts: Affect, Materiality, and ASMR in GLAM

ASMR, or Autonomous Sensory Meridian Response, is a “sensory phenomenon in which individuals experience a tingling, static-like sensation across the scalp, back of the neck and at times further areas in response to specific triggering audio and visual stimuli” (Barratt & Davis, 2015, p. 1). First identified in 2010, ASMR has since evolved into a popular genre of audiovisual content in which ASMR “artists” record themselves performing a range of actions thought to “trigger” ASMR such as whispering or tapping. More recently, museums like the Victoria and Albert have adopted ASMR in their public-facing content to demonstrate the interactions that museum staff, curators, conservators, and visitors have with collections. Archival materials are not inanimate or “senseless” but physically and emotionally affective. By interfacing the body with the material qualities of archival collections, ASMR represents an embodied information practice that reproduces the affective power of such objects. Taking up David Howes’ (2022) argument that “the focus on materiality needs to be augmented by attention to the sensoriality of things,” my proposed presentation will reflect on the nature of ASMR as a multisensory perceptive phenomenon and its affordances as a strategy of embodied engagement with the digitized past

- I-164 Giovanna Paccillo dos Santos (Social Anthropology, Universidade Estadual de Campinas (UNICAMP), Brazil)
Sensing Attention and Compassion in Mindfulness Meditation in Brazil

This paper aims to discuss the role of bodily senses in mindfulness meditation. More specifically, it seeks to examine how qualities such as attention and compassion are enacted through the senses, and how this process reconfigures the relationship between body and mind, as well as between objectivity and subjectivity. Mindfulness is a meditation practice focused on present-moment awareness, created by Jon Kabat-Zinn—a molecular biologist and ordained Buddhist—in the 1970s.

His goal was to adapt certain Buddhist concepts and practices to secular contexts. By doing so, he developed an eight-week protocol that was later revised and adapted multiple times for various purposes. Over time, mindfulness gained traction and became popular worldwide, eventually being institutionalized as a unified public policy in the United Kingdom and integrated into healthcare systems in countries such as Canada, France, and Brazil. This paper focuses on eight-week mindfulness courses in Brazil, as well as retreats conducted between 2020 and 2024, which are based on the premise that cultivating compassionate present-moment awareness promotes good health and quality of life. This perspective sheds light on how mindfulness intersects with broader discussions about health, personhood, and suffering. Thus, this paper aims to contribute to the field of the anthropology of the senses, health, and emotions.

Keywords: Mindfulness; Health; Attention; Compassion; Senses

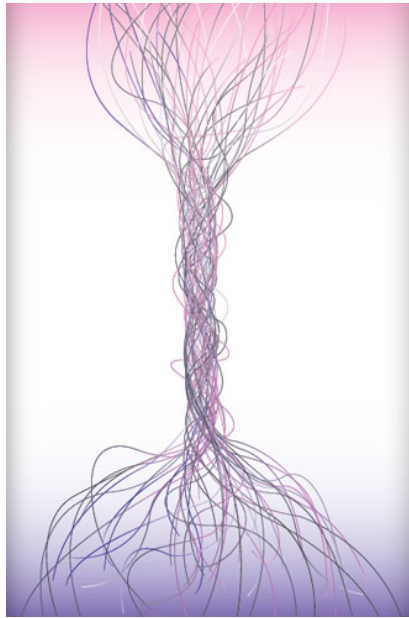
• I-165 Emilie O'Brien Δ (INDI, Concordia University, Canada)

What the Body Knows: A Code for Living Well Together

This presentation holds that revolution of the kind needed on our earth - namely, a return to systems-of-care that fully recognize our interdependence with the earth and each other - requires, in part, unblocking patterns of harmful belief, trauma, and behaviour held in our individual and collective bodies. Deeply concerned with the ongoing somatic violence inflicted by what bell hooks' termed 'white supremacist capitalist patriarchy', this presentation will draw attention to the concept of deep medicine, asking attendees to consider the following: What is embodiment? What does it mean to heal? And most importantly, how might our healing be entwined? I will speak to these questions by touching on two key themes from my research - that of Stacey Langwick's Politics of Habitability, on embodiment, plants and healing alongside toxicity, and the concept of connecting with grief toward healing and activism in deep-ecologist Joanna Macy's Work That Reconnects. This discussion will include images from my related MA research-creation project, giving examples of personal practices toward connection and embodiment through bilateral drawing, embroidery, ritual and bio-regional plant medicine.

This talk can also expand into a workshop, where attendees can participate in a 5 to 10-minute guided bilateral drawing exercise at the end of the presentation.

Keywords: body intelligence, planetary wellness, healing justice, reciprocity, deep medicine



The Ecosopher, Erik Adigard, M-A-D

The organizers – Sowparnika Balaswaminathan, Florian Grond, and David Howes – wish to thank everyone who submitted a proposal, including those who did not make the cut. We are deeply indebted to you for your interest in participating in this grand adventure, this circus of and for the senses.

We also wish to acknowledge the generous support of our sponsors: