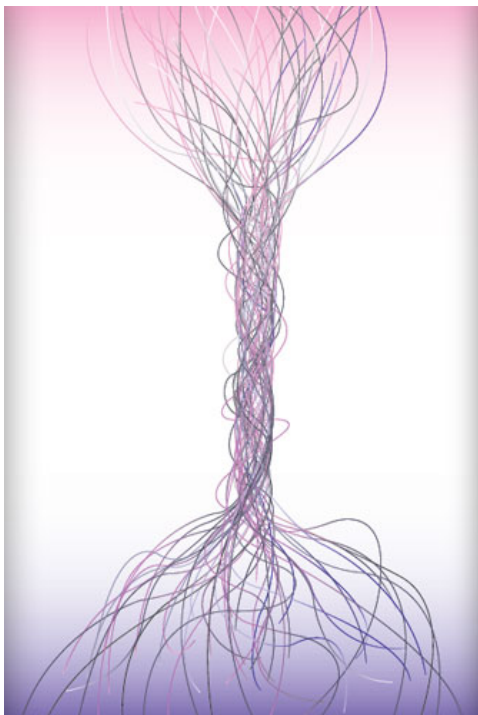


Book of Bios v. 1.0

Uncommon Senses V

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

BOOK of BIOS



Edited by Valeriia Kolomiets,
Individualized PhD Program / Centre for Sensory Studies

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Eduardo Abrantes is an academic, practitioner, and facilitator, bridging sound art, performance, and interdisciplinary research, all of which are crucial for exploring “Climate Histories.” As an external lecturer at Roskilde University and the Rhythmic Music Conservatory, I have delved into the intersections of culture, nature, and sustainability, focusing on innovative communication of natural sciences. My tenure as a resident sound artist and artistic researcher at the Medical Museion, University of Copenhagen, allowed me to create sonification-based installations and performance-lectures that vividly illustrate the human-environment relationship. These roles have equipped me with unique methodologies to foster climate awareness and agency through artistic expression. Projects like “Unrelated Narrations” – a collaboration with the field of experimental contemporary music in Germany and Denmark - and “Resonant Encounters” – dealing with sound art and mental health institutions - further underscore my commitment to immersive, experiential approaches to climate education and public engagement. E-mail : eduab@ruc.dk

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Isabelle Boiteau is completing a doctorate in Social and Cultural Anthropology at the Autonomous University of Barcelona. Isabelle carried out doctoral fieldwork in the south of New

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Nathaly Karina Calderón Millán pursued a Bachelor's degree in History (2007-2012) and then Pedagogy in History (2012-2014), both at the University of Chile. Nathaly has completed several diplomas and courses in Heritage, Film Scripting, Indigenous Language and Culture, Games and Gamification, neuroeducation, which they have integrated into their Heritage Education work. In 2015 Nathaly began working at the Andrés Bello Central Archive of the University of Chile, where today she is Coordinator of Education and Cultural Mediation.

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Castro has received the research-creation grant from CEIIDA-UNAL, the PBEE grant from the National Foundation for Arts and Culture and Object Art first prize from the 3rd Biennial Puebla de los Ángeles in Mexico. In Bolivia she received the La Paz award from the International Art Biennial SIART and the Open Territories Commission of mARTadero Culture Center. She has published articles in the journals Artnodes (Open University of Catalonia), Arte y Políticas de Identidad (University of Murcia) and Cultural Geographies (Sage Publications). She is professor of the Cinema & Communications Department at UDEM. Her work has been shown in spaces such as Ethnography and Folklore Museum (La Paz), Jardín Borda (Cuernavaca), Transmediale festival (Berlin), SIGGRAPH Asia, Stamps Gallery (University of Michigan), Motomoto-air

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Leila Chakroun has a PhD in environmental sciences, specialized in agroecology and human/non-human resistance to the capitalist mode of valuation of nature and to the extractivist relations imposed by the industrial farming. She conducted an extensive ethnography on the permaculture movements in Switzerland and Japan through immersive and participatory fieldwork, mobilising the prism of Augustin Berque's "mesology" (study of milieux). She wrote, on that basis, "counternarratives" that stage the voices and perspectives of human and non-human agents inhabiting and co-designing permaculture places and the surrounding landscapes. Her notion of "mesological self" allows to capture how permaculture experiments with varying degrees of body/milieu porosity to deploy novel, ecophenomenological and prefigurative, modes of activism. After a postdoctoral contract in France (Urca) in agroecological urbanism, she currently collaborate on the embodied turn in agroecological transition research. Leila also works in several arts-sciences projects, aiming at simultaneously "ecologizing arts" and "artializing ecology".

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Emily Collins is a researcher, writer, educator, and PhD Candidate in Cinema and Media Studies at York University in Toronto, Canada, whose works draws on sound studies, feminist theory, critical disability studies, and cultural theory to examine sonic social relations and materiality through entanglements of resistance and care within contemporary artworks and creative practices. She has presented research at various academic and professional conferences throughout Canada, the United States, Mexico, and the United States. She is a Research Associate for Archive/Counter-Archive, Sensorium: Centre for Digital Arts and Technology, the Centre for Feminist Research, and Robarts Centre for Canadian Studies.

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Audrey Colonel-Coquet has a doctorate in contemporary history and studied the history of glove-making in Grenoble as part of her doctoral thesis. Her work has led to the publication of articles and books, and has been promoted by an exhibition at the Musée dauphinois (Grenoble) open to the public from March 2022 to June 2023. Her thesis was awarded the Prix d'Histoire de l'Académie François Bourdon in 2024. Audrey Colonel-Coquet is currently a post-doctoral researcher at the Université Grenoble Alpes/UMR LARHRA, as part of the 'Olfactions' Junior Professorship team headed by Erika Wicky, and is interested in olfactory history and heritage.

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Thomas Conner is a Visiting Assistant Professor of Media Studies at The University of Tulsa. His research analyzes and critiques spectator encounters with holograms, broadly defined, to argue that the imagery's seeming materiality renegotiates, reorganizes, and essentially reprograms social space, while the imagery's alleged immateriality surfaces experiences of spectrality inherent to all modern media.

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Francesca Corradini graduated with a Bachelor's degree in Cultural Heritage and recently completed her Master's degree in Environmental Humanities with a thesis titled 'A Sonic Ethnography: A Sound Journey in Val di Rabbi, Stelvio-Trentino National Park'. The thesis is a sound ethnography of Val di Rabbi, incorporating interdisciplinary contributions from the field of ecoacoustics. She is currently enrolled in a postgraduate course in Museum and Art Anthropology at the University of Milano-Bicocca.

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Alba Clevenger is a MA student in Media Studies at Concordia University in Tiohtia:ke/Montreal working under the supervision of Dr. Krista Lynes. Her thesis research traces lithium through technological, ecological, and psychiatric worlds, attending to human/non-human points of density centered on consumption, extraction, toxicity, motion, speculation, scale, and futurity. She holds an undergraduate degree in Gender Studies from the University of Victoria, with a year of study-abroad at Utrecht University's department of Gender and Postcolonial Studies. She is a member of Speculative Life, Feminist Media Studio, and Access In the Making Labs and union organizer with CREW-CSN.

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Tin Cugelj obtained his doctoral degree in historical musicology at the University of Bern in February 2024. His doctoral project focused on auditory experience of Mass in the early modern Republic of Dubrovnik (1400–1600) with an emphasis on function, meaning, and sound. Tin presented his academic work on various aspects of auditory history at conferences across Europe, in publications, and is a specialist reviewer for the *Early Music Journal*. He is a member of various international societies and networks and is a founding member and co-chair of the IMS Study Group Auditory History. Tin is also an active musician performing on historical trombones across Europe and North America. Following the principles of historically informed performance practice, he artistically leads Ensemble Responsorium (Croatia) and co-directs ensemble canticum trombonorum (Switzerland).

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Natan Diacon-Furtado is a Brazilian and American collaborative artist and designer. Trained as a cultural anthropologist, public interest designer, and architect, their work collaboratively explores the adaptive re-use of public space, art and infrastructure. They have been the subject of two solo museum shows, at Aomori Contemporary Art Centre and Indiana University's Wiley House Museum, with additional exhibitions at the Venice Biennale of Architecture, Delft Architectural Biennial, and Buenos Aires Biennale of Architecture. In addition, Natan's design work has been named one of the "World's Greatest Places" by TIME Magazine. They are a Ph.D. student in Electronic Arts at Rensselaer Polytechnic Institute's School of Humanities, Arts, and Social Sciences in Troy, New York with a focus on collaborative mechanics and open-source spiritual technologies.

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Kristine Dizon, a Banting Postdoctoral Fellow at Concordia University, Montréal, is a clarinetist, conductor, and research scholar. She earned her certificate in advanced contemporary conducting from the Conservatorio Svizzera Italiana with Arturo Tamayo. With a Fundação para Ciência e Tecnologia grant, she completed her PhD at Universidade Católica Portuguesa, focusing on sound reshaping in Portuguese musical comedies. Kristine holds an advanced certificate in Music Theory from Berklee College of Music and a graduate executive certificate in Social Entrepreneurship and Cultural Agency from the Global Leaders Institute. A Fulbright scholar, she pursued postgraduate studies at Escola Superior de Música Artes e Espectáculo.

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Julie Faubert is an artist and professor at the École d’art of Université Laval (Quebec City). Her artistic work has been presented in exhibition places (*Je ne raconte pas d’histoires*, Sporobole, Sherbrooke, 2014; *ROMA*, Galerie des arts visuels, Québec, 2023), but above all, on the street (*Les Mots*, Dare-Dare, Montreal), in a former letterpress printing shop (*Estar aqui*, Invisible Places/Sounding Cities, Viseu, Portugal), in the common areas of a national library (*Pièces sonores in situ à la Grande Bibliothèque*, Montreal), in a public square (*La Table*, Ethel Stark Park, formerly called Claude-Jutra, Montreal), in an old Berlin squat (*NOW*, ausland, Berlin); on the terrace of (former) restaurants (*El Cocinero*, La Havane, 2020; *Le Festin*, Oeil de poisson, 2021) or, more recently, in the dark room of a cinema (*Cinéma moderne*, novembre 2023; *Nous sommes au cinéma*, 2024 – RIDM). She has written a thesis titled *Artistes sonores et “espaces du commun”* [Sound Artists and “Common Spaces”], which examines the aesthetic, ethical, and political issues related to listening in the city (Ph. D. en aménagement, Université de Montréal / Ph.D. Espacio público y regeneración urbanal, Universitat de Barcelona).

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Andy Flack is an environmental historian with a specialism in the sensory dimensions of past peoples' encounters with the wider natural world. Having previously worked on captive environments, Andy's current research agenda confronts the sensory and emotional dimensions of naturalists working in the darkest environments. Spanning the period since 1800 and contexts from the UK and North America to Australia and the poles, his work asks how naturalists used their bodies and technologies to access dark places, how they understood what they found there, and how - over the course of time - impacted on dark places. Andy Flack is also a vision-impaired scholar, and my work is substantially influenced by my attention to sensory diversity.

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David Garneau (Métis) is a Professor of Visual Arts at the University of Regina. He is a painter, curator, and writer who engages creative and critical expressions of Indigenous contemporary ways of knowing, being, and doing. In 2023, he received the Governor General's Award in Visual and Media Art: Outstanding Achievement and was inducted into the Royal Society of Canada. Garneau has curated more than two dozen exhibitions in Canada and internationally (including the Museum of the American Indian, NYC). He has given keynotes in Australia, New Zealand, and throughout Canada on re/conciliation, museums, Indigenous contemporary and public art. His painting exhibition, *Dark Chapters* tours Canada in 2025-8. *Chapters: Reading the Still Lives of David Garneau*, a collection of poems and essays by eighteen authors (University of Regina Press), launches March 2025. Concordia University Press is publishing a collection of his critical texts in 2026.

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Michele Granzotto, born in Venice, is an artist, theatre director, and doctoral student in sociology in Naples. The same insights intersect in these three areas of Granzotto's life, which see an underlying obsessive question: why, if people know, do nothing? In academia, Michele worked on a dissertation entitled "Aroundness. For an Aesthetic Sociology," not yet published, in which Michele carried out field research in a village in rural Kenya. From this work, Michele began to apply the concepts of Neue Phänomenologie to sociology, and now Michele is continuing as a doctoral student. Before entering doctoral studies, Granzotto studied theatre and performing arts, and now investigates the relationship between physical and phenomenal reality with an "art-based" methodology, activating a performing arts workshop dedicated to people with different visual abilities (blind and visually impaired). Granzotto is currently working on a performance about self-control and self-repression, a finalist project at Biennale College Teatro 2024, Venice. E-mail: michele_granzotto@live.it

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Stephanie Grey is a designer, educator and creative leader with a wide range of expertise in graphic design, accessibility, user experience, and communication strategy. She is a skilled practitioner and works with clients from diverse industries to craft brands and create impact for the screen, print and physical environments. Stephanie teaches all levels of studio courses to help students advance their understanding of the value of design. Her primary area of research investigates design for the senses to create memorable and meaningful experiences for all users and participants. A recipient of the Whiting Foundation grant, Stephanie recently traveled to Australia to study indigenous art and design and the senses. She has won international and national design awards and holds an undergraduate degree in Graphic Design from Carnegie Mellon University, and an MFA from RISD.

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Florian Grond is an Assistant Professor in the Department of Design and Computation Arts at Concordia University. His research focuses on participatory design within disability contexts, immersive media, and assistive technology. He has published extensively in sound studies, auditory display, immersive sound recording, and sonic ethnographies. As an independent media artist, Grond has exhibited internationally across Europe, North America, and Japan. He integrates his artistic and technological expertise to bridge design and disability, collaborating with academics living with disability and their communities, resulting in research, artworks, and curated exhibitions. He co-developed the concept of "sonic boundary objects," employing immersive sound recording techniques for blind ethnographies with the late blind literary scholar and writer Dr. Piet Devos. Grond has also pioneered 6-degrees-of-freedom sound recording systems and contributed to 3D sound recording and immersive sound reproduction. In collaboration with Melissa Park, he received an SSHRC Insight Development Grant to study neurodiverse multisensory experiences through immersive sound recording and narrative phenomenology. In 2023, he continued this research program, collaborating with David Howes

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Megan Hayes is a PhD candidate in the University of Oregon's Environmental Sciences, Studies, and Policy program, where she is currently living and working on Kalapuya lands. Her work draws from the blue humanities, gender studies, anti-colonial STS, and artistic research, and is informed by undergraduate studies in Photography and Situated Media at the University of Technology, Sydney, and a Research Master's in Cultural Analysis from the University of Amsterdam. Megan's PhD project, "How to Love an Oyster: Attachment, Chemistry, Tenderness," studies oyster-human relationships and the worlds those relations sustain. Her research is in conversation with a rich body of scholarship in which love affords a reorganisation of gendered and racialised relationships between self/other. While these theories of love may seem worlds apart from the 'lowly' oyster, Megan argues that the historical and contemporary expendability and exploitation of oysters is a critical site for inquiry into these hegemonic tendencies that travel through time and space and, moreover, that sites of resistance to these tendencies afford critical insights for building anti-oppressive worlds.

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Tim Horvath is the author of *Understories* (Bellevue Literary Press), which won the New Hampshire Literary Award for Outstanding Work of Fiction, and *Circulation* (sunnyoutside), and in collaboration with composer/cellist Rafaele Andrade, Un-bow. His stories have appeared in journals such as *Conjunctions*, *AGNI*, *Ploughshares*, *Harvard Review*, and he is a Senior Editor at *Conjunctions*. He taught classes on Writing and the Senses at the New Hampshire Institute of Art, and currently teaches English at Phillips Exeter Academy and Creative Writing in the Warren Wilson MFA Program in Writing. Currently, he is working on a novel about contemporary composers and musicians as well as a follow-up story collection.

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Alina Hrubá is interested in combining metaphysical manifestations with written norms, intuitional with rational approaches to law, and exploring the courts from a multisensory perspective. During her academic journey, Hrubá began practicing tarot readings to reflect on collective and personal subconsciousness, address matters of injustice, and reawaken to a new self that is independent of social expectations. Hrubá is actively engaged in sensory analysis of the courtroom, from the perspective of hearing and beyond, promoting novel ways of exploration of access to justice in developing countries, moving beyond traditional ways in the implementation of the law. Her research calls to unburden the rational complexity of the law, reawaken its senses, and reclaim the anthropological approach to the functioning of legal institutions.

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Cassandra Jones is a Ph.D. candidate in Integrated Studies in Education at McGill University, where she is conducting a sensory ethnographic study in the palliative care department at the Glen Hospital in Montreal. Her research explores how sensory environments (lighting, sound, touch, taste, kinesthetics, natural and built environments etc.) and sensory-based therapies (such as massage, art therapy, and music therapy) shape the experiences of patients, caregivers, and healthcare professionals. Using sensory interviews and participatory methods like "walking with video" (Pink, 2007; 2015), Jones engages as a sensate-researcher to document multisensory perspectives and co-research the lived experiences of participants in the hospital setting. Jones

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Juliana España Keller, PhD is a Canadian/Swiss/British sound and performance artist engaged in radical entanglements with modular synthesis in sound art through speculative research. Juliana is interested in fluctuating sites with sensing subjects and tactile experimentation within participatory practices.

"capturing sound as a practice of sensing"

"we are in the world and the world is in us"

In her feminist new materialist practice, she uses simple electronic processes to observe different materialities of sound. She places electronic components which includes sensory stimuli in different situations of intra-action with the body. She experiments with organic materials, kitchen tools and appliances, and environmental stimuli. From these collisions, synthesized sounds emerge to create collaborative narrations or sonic recipes and observations that she observes as radical entanglements in the natural world.

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Meghan Kerr is a recent graduate of Concordia University, where she completed her BA in Communication Studies. She is currently pursuing a graduate research-creation documentary project on the intersection of personal identity and culinary culture with the Media Studies program. In 2021-2022, she was a contributor to The Link newspaper with her monthly column "Stop Whining and Start Wine-ing," demystifying the world of wine and its food pairings for university students. She is a co-founder of the Montreal-based production company Endurance Films, producing short PSAs for non-profit organizations, such as the Montreal Center for Learning Disabilities (MCLD). Her co-produced student film, "Red Geraniums: A Story of Hope," focusing on the Woman Life Freedom movement, was screened at the Participatory Cultures Lab at McGill University in 2022.

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Leemans is passionate about impact oriented research and science communication. She regularly appears on radio and television and other media. Inger Leemans is member of the scientific board of the EU JPI Cultural Heritage, and of the Dutch National Research Council for Cultural Heritage. Leemans is a member of Royal Netherlands Academy of Arts and Sciences and of the Koninklijke Hollandse Maatschappij der Wetenschappen.

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Giorgia M. Maffioli Brigatti is a PhD candidate at the University of Cambridge researching the relevance of olfactants in Safavid (1500-1722) and early Qajar Iran (1789—ca. 1896). Her thesis aims to reassess Iranian art history through the sense of smell. By analysing Persian sources Giorgia demonstrates how odours are a fundamental part of the study of Iranian art and its history. Prof Christine van Ruymbeke at the Faculty of Asian and Middle Eastern Studies (FAMES) supervises the project. Giorgia obtained a BA in History of Art from Trinity College, Cambridge. Her dissertation won the 2019 Best Undergraduate Dissertation Award from the Association for Art History, UK. She then completed an MA at the Courtauld Institute of Art, in Safavid Art History under the guidance of Prof Sussan Babaie. Her MA thesis was published in August 2021 by LAPIS: The Journal of the Institute of Fine Arts (NYU).

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Lauryn Mannigel is an artist-researcher living and working in Berlin (DE) and Tempe (US), pursuing a Ph.D. in Media Arts and Sciences at Arizona State University. Mannigel challenges the Western dominance of visual epistemology by exploring non-visual modalities such as smell, hearing, touch, and taste while addressing diverse social and cultural inequalities. She creates experiential and discursive social spaces that explore the Aesthetic and Political Potential of People's Smell. In this line of work, she has exhibited performative experiments such as Something in the Air (2022-), Smell Feel Match (2019), I Smell a Rat (2019), Eat Me (2018), and Love Sweat Love (2016) in several countries across the Western hemisphere and India. Mannigel has also presented at conferences such as EASST-4S (2024), Uncommon Senses IV (2023), EuroScience Open Forum (2022), ECRO2021, and Taboo-Transgression- & Transcendence (2020). You can view her work here: www.laurynmannigel.com.

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MARUCCI-CAMPBELL, Temple

Temple Marucci-Campbell is an emerging scholar and archivist. Her research concerns Black contemporary art production that incorporates multisensory elements to contend with and work against the capital 'A' archive. Temple specifically looks to affective archives cultivated through taste and smell to access and consider histories and memories belonging to Black people living in diaspora.

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MICHAUD, Maxime

Maxime Michaud is currently pursuing a PhD in Communication at the Université du Québec à Montréal (UQAM), Maxime Michaud holds a Master of Arts in Communication with a specialization in Research-Creation in Experimental Media from the same institution, under the Hexagram Network. His master's thesis was awarded the Prix Philippe-Ménard for the Best Research-Creation Master's Thesis. He also holds a Bachelor of Arts in Communication with a focus on Filmmaking (Directing). Michaud's research and creative interests span across cognitive science — particularly the concepts of enaction and embodiment — along with phenomenology and avant-garde research-creation practices. His work explores the sensory and subjective experience of human beings, with a strong emphasis on interdisciplinary approaches that merge experimental media, documentary film, medical sciences, and biofeedback art. His projects delve into altered states of consciousness, immersion, neurodiversity, and hypersensitivity (Sensory Processing Sensitivity), often reflecting on the notion of "well-being" in contemporary society. Michaud continually pushes the boundaries of media creation, integrating innovative methodologies to explore the human lived experience.

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Phoebe Myers is an English doctoral student at the CUNY Graduate Center with research interests in sensory studies, critical race theory, gender studies, and 19th-century American literature. She is currently researching the cultural history of the blush as it intersects with gender and race in analyzing whose bodies are believed to be “truthful” or legible to society and whose are not. She received her MFA in creative nonfiction from Florida State University, and her written work can be found in outlets such as the James Fenimore Cooper Society Journal, Tricycle Magazine, and The Fourth River Journal.

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Kej Nagaoka is postdoctoral fellow at the University of Tokyo and a visiting scholar at the Department of Anthropology, University of California, Berkeley. Kej is an anthropologist specializing in the experience of illness and practices of herbal medicine among the indigenous people in the Eastern Himalayas. Kej graduated from Kyoto University with a Ph.D. in 2019 and published a book based on my doctoral dissertation in 2021. I earned the 2020 Japan Society of

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Leena Naqvi is a doctoral student at the Umeå Institute of Design, Umeå University, where she investigates embodied food practices and their intersections with environmental citizenship. Leena uses food both as a medium and a catalyst to explore how design can foster meaningful interactions with environmental issues. Her current research, Airmailing Culture contributes to the discourse on ontological design by examining how yoghurt-making practices shape and are shaped by the environments they inhabit. It raises questions about the unmaking involved in the making of cultural practices and challenges traditional linear design thinking, offering new perspectives on the relationships between humans, more-than-humans, and their surroundings. Leena draws on her background in architecture, enriching her interdisciplinary approach with both her training and practical experience.

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Kristian North is a genre-agnostic songwriter, musician, and research-creation practitioner based in Tio'tia:ke/Montréal. He has written, recorded, and toured original music extensively in North America and Europe as a solo artist and band member since ~2003. This experience in the music industry informs his compositional practice that values chance, live performance, and collaboration. His current research orients the fields of acoustic ecology, philosophy, and media archaeology, with a technical focus on analogue technologies, acoustics, and generative processes, reflected in recent works in visual music and soundscape composition. His

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Nathan Pecout-Le Bras, is an anthropologist specializing in consumer culture and the political ecology of food. His current doctoral research deals with the circulation of cocoa in and between Brazil and France. This research brings together sensorial and phenomenological approaches to food and the environment with a political ecology of food trade to understand the ecological relations of cocoa production and its global circulation.

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Rikke Munck Petersen is Associate Professor in the University of Copenhagen's section of Landscape Architecture, Planning and Design. She is trained as a landscape architect at the Royal Danish Academy of Fine Arts, where she also acquired her practice-based PhD. Her artistic practice-based research, teaching and municipal and governmental consultancy work bridges aesthetic, machinic, posthuman, caring, regenerative and speculative perspectives centered around experimental design and planning methods, spatial transformation, heritage, ecological thinking and nature-cultures. Her latest films and publications, e.g. *Touching Visions: Film as a tool to share emotions and experiences.* (Journal of Landscape Architecture 2024).), *Gudenådalén (The River Gudenå Valley) Pilot film* (2023), *Machinic Visions of the Planetary* (Media and Environment, 2023), *TOUCHING VISIONS* (2021), and *Drone affect: Folded Points of Views as a Co-affection Method for Empathy and Care*, (Emotion, Space and Society, 2021), deal with machine vision aesthetics and collective filmmaking's sensorial and affective co-creative capacity to strengthen experience sharing, attunement, care, and action in relation to heritage and landscapes regenerations.

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Vitalija Povilaityte-Petri is a pharmacist, transdisciplinary researcher, and Warm Data host rooted at International Bateson Institute. She studies how our relationships with plants, engagement into nature-based health practices and participation in co-creation with traditional local ecological knowledge nourish individual and collective creativity and regeneration of human and planetary health. Those questions Vitalija is exploring through the lens of interconnectedness of complex living systems and human place in a self-regulating ecology of life.

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Karis Jade Petty is a Lecturer in Anthropology at the University of Sussex, where she received her PhD in 2017. Her research explores the experiences of nature for people who are sight impaired with a focus on place-making, the imagination, walking, and sensory experience. Her recently published book *Sensing the Landscape: An Ethnography of Blindness* (Sensory Studies Series, Routledge) presents this work. Karis is a professionally trained Inclusive Arts Facilitator and is currently training in Ecopsychology and Nature-Based Practice. She is now working on a

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POLLENTIER, Caroline

Caroline Pollentier is Associate Professor of English at Sorbonne Nouvelle University (Paris, France) and a Junior Research Fellow at the French Academic Institute (2023-2028). Since 2022, she has been running an international seminar on touch and affects in the arts (TACT: Touch, Arts, Affects). In 2023, she coedited a special issue on touch in literary studies in *L'Atelier* 15.1, which features an introduction on "The Criticality of Touch." She specialises in modernist studies and has published articles on Virginia Woolf, middlebrow culture, modernist utopianism, and modernist essays. As part of her research programme, she is currently working on a monograph on haptic trouble in modernist fiction and is organising the forthcoming TACT conference on "Haptic Trouble" in Autumn 2025. She founded the French Society for Modernist Studies in 2013.

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Cheryl Prendergast is an Associate Lecturer Fashion Enterprise in the School of Communication and Design, Royal Melbourne Institute of Technology, Vietnam. Her practice is engaged with issues of the continuation of traditional craft practices within Southeast Asia, with a particular emphasis on the transgenerational transfer of knowledge. Her interests focus on traditional crafts that are at risk of extinction, exploring the intersections of materiality, sustainability, and cultural heritage. Documenting the significance of ethnic and traditional crafts, and their preservation in the face of modern challenges. Her teaching practice centers on imparting traditional heritage skills, including weaving, natural dyeing, and embroidery, which are integral to the cultural identities of various ethnic groups in Vietnam and across Southeast Asia.

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Hongxia Pu holds a PhD (2024) in Landscape Architecture, Planning, and Design from the University of Copenhagen, where her research focused on the Filmic Scroll technique to explore and qualify the futures of Desakota landscapes in China. In 2019, she graduated KU Leuven, Belgium, and IUAV Venezia. During her postgraduate studies, she completed five international projects, and her group works were exhibited at the 2018 Venice Biennale and the 10th International Biennale of Landscape Architecture in Barcelona.

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RADICE, Martha and CRUCES, Francisco

Francisco Cruces is professor in the Department of Social and Cultural Anthropology at UNED (Spain). His fieldwork in Madrid, Ciudad de México, and Montevideo focuses on the ethnography of intimate space, and particularly on kitchens as sites for intimacy-making. Director of the Cultura Urbana group, he has authored the film *The Order I Live In* (Canal Uned, 2018) and the monograph *Metropolitan Intimacies: An Ethnography on the Poetics of Daily Life*

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Martha Radice is associate professor in the Department of Sociology and Social Anthropology, Dalhousie University. An urban anthropologist, she specializes in questions of public space and public culture. She is conducting a long-term ethnography of new-wave carnival in New Orleans, where she co-curated (with photographer Ryan Hodgson-Rigsbee) the outdoor photography exhibit *Carnival From the Ground Up* in 2024. She has recent publications about carnival during COVID-19 and carnival as urban cultural infrastructure.

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REZES, Jo Michael

Jo Michael Rezes (they/them/theirs) is a theatremaker and educator in the Greater Boston Area. Their dissertation, "Tastes Like AIDS: Sweet Aesthetics, Bitter Humor, and Viral Performances of HIV/AIDS" centers flavor in the study of HIV/AIDS media. They have published work in Polari Press, Refinery29, and Texas Theatre Journal with forthcoming chapters in *Milestones in Queer US Theatre* (Routledge), *Visual Histories of Humor and Health* (Manchester University Press), and *Queers at the Table: An Illustrated Guide to Queer Food with Recipes* (Arsenal Pulp Press). Online, Jo is a TED Official Speaker and runs an online cooking show (Jiffy Mae's Sick Kitchen) with a cookbook in development featuring recipes found in queer, chronically ill (and online) food cultures. Rezes has held teaching positions at Boston College, Emerson College, and Harvard University, and is the Curriculum Developer for The Theater Offensive's True Colors programs. A proud Vassar College alum and Ph.D. Candidate in Theatre & Performance at Tufts University.

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RAFFARD, Manon

Manon Raffard has earned her PhD exploring the interactions between olfaction and knowledge in late 19th-century French literature and culture. Her most recent work has been featured in *Alabastron* (dir. Nuri McBride and Saskia Wilson-Brown) and the *Odeuropa Encyclopedia of Smell History and Heritage* (dir. William Tullett). She is the editor-in-chief of the DOAJ-indexed academic journal *Éclats*, which will publish a full issue on sensory culture in December 2024.

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RICHMOND, Aaron and TEMBECK, Tamar

Tamar Tembeck is an art historian, curator and writer. Her research engages with visual cultures of illness and medicine, hospital art practices, as well as performance and media studies. She holds a PhD in Art History from McGill University and has a professional background in physical theatre and the performing arts. With Marie Lavorel and Paul Tom, Tamar just completed a short documentary on dance and aging, *Dancing with Time*, to be released in 2024. Her interest in the body – its experiences, its representations, and the constructions of its cultural significations – thus links theory to practice. Tamar is currently Artistic Director of the artist-run centre OBORO in Montreal. She also undertakes part-time studies in social work.

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Aaron Richmond is an interdisciplinary artist and critic. He holds a PhD in Architectural History and Theory from McGill University, and is currently a post-doctoral researcher at the Milieux Institute for Arts, Culture and Technology at Concordia University. In 2023, following a research

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Pablo Rojas is currently leading the Social Sciences Area at Viña Concha y Toro’s Center for Research and Innovation (CRI), conducting R&D for consumption research and new product development. This position has entailed developing a sensory education program for wine consumers and an in-house (VCT) consumer-centered co-design platform. I hold a PhD in Social Sciences from l’École des Hautes Études en Sciences Sociales, Paris. My work has focused on the development of skilled sensory and perceptual practices as the foundation for occupations and craft at both personal and intergenerational levels. This work has been built upon case-studies on aeronautics, school teaching, musical listening, the construction of musical instruments and currently, wine appreciation. My research interests focus on the relationship between perception and technical activity, labor-leisure relations, apprenticeship, and the presence of myth in everyday life. My book Reprising Craftsmanship: An Expressive Approach to Skill is available in Springer.

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Camille Robert-Boeuf is a French geographer and postdoctoral researcher at Vilnius University, for the (Post)Authoritarian Landscapes Research Centre (PAScape). She is conducting research on small-scale farming and agricultural landscapes transformations by women farmers in Central Europe (Lithuania and Poland). She aims to understand how relationships with the land transform landscapes and produce local anchoring in the countryside. Thus, she creating mixed methodology with quantitative, qualitative and sensory data (statistics, interviews, ethnography, audio and visual recordings). She has a PHD in social geography on urban gardening and rural-urban relationship in France and Russia. From 2020 to 2023, she was postdoctoral researcher at CNRS (UMR LADYSS – Paris Nanterre University) and worked on the European project H2020 RURALIZATION. From 2021 to 2024 she was also part of the MAMA program at LADYSS Laboratory (Paris Nanterre University). She published 20 scientific papers and book chapters and participated to 21 national and international conferences.

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Zoe Silverman is a doctoral candidate in Learning Sciences & Human Development at UC Berkeley. She is interested in object-based teaching and learning, embodied cognition, sensory studies, museum historiography, and multimodal learning interactions. Zoe worked for more than a decade as a museum education specialist and program coordinator at arts and cultural institutions in Boston and Los Angeles. In previous lives, she was a high school social studies teacher and medieval historian. At UC Berkeley, she is affiliated with the Blah Blah Lab (Laura Sterponi) and the Embodied Design Research Laboratory (Dor Abrahamson). In 2024-2025, she is a Visiting Graduate Researcher at the UCLA Center for Language, Interaction, and Culture.

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Vicky Sabourin lives and works in Montreal, Canada. Her work has been presented in art galleries, museums, and artist-run centres in Canada, the United States, Europe and India. Recent solo exhibitions of her work include *What the Fragrant Lilies Are Trying to Cover Up* (Musée de Joliette and the Prameya Art Foundation in New Delhi), *Becoming Invisible* (Latitude 53, Edmonton) and *Danse Macabre* (L'Oeil de Poisson, Québec, and Sporobole, Sherbrooke). Her piece *Warmblood* has been exhibited across the country at Eastern Edge Gallery (St John's), Struts Gallery (Sackville), Hamilton Artists Inc. (Hamilton), Galerie Trois Points (Montreal), and Access Gallery (Vancouver). In 2017, Sabourin was part of the event *Manif d'art 8*, Biennale d'art contemporain du Québec, presented at the Musée national des Beaux-Arts du Québec. She is a recipient of grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts. She holds a Master's in Fine Arts and teaches photography and sculpture at Concordia University.

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Shakti Shukla is a sociologist and researcher who has recently submitted a Ph.D. thesis at Jamia Millia Islamia, focusing on the dynamics of urban heritage and neoliberal urbanism. With a Master's degree in Sociology from Jawaharlal Nehru University (JNU) in New Delhi, she brings a strong foundation in urban sociology, exploring the intersection of social change, culture, and development within ever-evolving cityscapes. She looks at how urban environments are reshaped by global economic forces. Her work sheds light on the cultural implications of urban transformation, examining how heritage is preserved or altered in the neoliberal contexts. Through her work, she offers insights into the ways cities are adapting to modern pressures while balancing historical identity. With a passion for understanding and teaching about the complexities of urban spaces, she has contributed to contemporary conversations on sustainable and inclusive urban development through various publications and presentations in seminars and conferences.

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Abi Smith is a PhD candidate in the Department of Geography at the University of Cambridge. Her main research interests are rooted in issues of sensory governance, evidence and experience, alongside other interdisciplinary questions surrounding justice. Previous work has centred around sensory geographies and sensory-legal studies, focusing on the sonic design of the automated soundtracks of the London Underground carriage, and more recently, on olfactory encounters in relation to infrastructural challenges surrounding waste. Her PhD similarly explores these sensory questions in the context of polluted urban rivers. Abi is motivated to continue to explore these issues with sensory, mobile and creative methodologies.

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Aristofanis Soulikias is a film animator, interested in setting into motion stories around the built environment and urbanity. He works mostly with under-camera techniques, which involve hand-made objects and silhouettes. He is currently a PhD student at the School of Architecture of the Université de Montréal, pursuing an interdisciplinary research-creation study with the title: "Sensing the city: revealing urban realities and potentials through handmade film animation", which aims at examining the relationship between handmade film animation and the haptic city and how the practice of the handmade film can reveal sensory qualities of the built environment, informing thus designers but also ordinary citizens. His research has been supported by the Social Sciences and Humanities Research Council of Canada.

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STABENOW, Carsten

Carsten Stabenow works at the intersection of artistic production and mediation. He is especially interested in physical, social and political parameters of space. In his research-based practice he is examining the phenomenological interdependencies between sound, place and perception and translates those into site- and context-specific installations, situations and other formats of

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For more than 25 years Carsten Stabenow has been curating and producing festivals, formats and initiatives within the context of new media, art + science and sound art. Carsten Stabenow is the founder and artistic director of Tuned City, co-founder of the Berlin art and media production platform DOCK and co-founder of the research platform Terra-Ignota, Patagonia, Chile.

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TANG, Rennie

Rennie Tang is a designer and educator based in Los Angeles. Her teaching includes design foundations and landscape design studios focused on co-designing with schools. Her research explores human movement as a shared language between all living beings and kinesthetic approaches to drawing and design. Her passion for sensory design projects involving sound and movement is marked by an ongoing collaborative project Sonic Kinesthetic Forest with Lisa Sandlos and Eleni-Ira Panourgia. Projects are often fueled by interdisciplinary collaborations

with visual artists, choreographers and healthcare researchers. Her work draws from her background in architecture, urban design, landscape architecture and dance. Notable designers she has worked with include landscape architect Walter Hood and artist Mary Miss. She holds a bachelor's degree in architecture from McGill University and a Master of Science in Architecture and Urban Design from Columbia University. She is currently a PhD candidate at the Versailles School of Landscape in France.

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TOIKKANEN, Jarkko

Jarkko Toikkanen is Senior Lecturer in English at the University of Oulu, Finland, and Adjunct Professor in English at Tampere University, Finland. He has launched a three-tier model of mediality to study the intermedial experience of non-digital and digital medial environments including literature and television, with articles on Lovecraft, Poe and paranormal reality television shows, among other materials. He contributed an article on medium specificity in the *Palgrave Handbook of Intermediality* (2023) and co-edited the anthology *Shaping the North through Multimodal and Intermedial Interaction* (Palgrave Macmillan, 2022). In sensory studies, he's explored the range of the traditional senses and gone beyond them towards cutting-edge investigations in proprioception and interoception and, starting next year, will conduct research in an EU based research project involving new work technologies and disability studies.

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TROON, Malcolm

Malcolm Troon is a professional musician, teacher, and lecturer. He was awarded a PhD in 2024 by the University of Sussex, supervised by Professor Michael Bull and Professor Evelyn Ficarra. His ongoing research examines sounds as properties of resilience and permanence, challenging tropes of sonic ephemerality and brevity. As an assistive tool he continues to develop a new fluid conceptual framework called 'Sound Tenses.' Here the past, present, and future tenses link a sonic event. Soundwave forms, alongside internal sonic properties such as anticipated, remembered, and forgotten are equally legitimised and this framework offers a scaffold to arrange sonic permanencies on. Such an approach allows detailed auditory examination of diverse demographics, and it facilitates advancements in sensory research.

As a professional musician Malcolm continues to work as a session player, live, in the studio, and as an instrumental teacher. As a composer he continues to exhibit audio-visual pieces.

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TRNKA, Susanna

Susanna Trnka is a professor of social anthropology at the University of Auckland. Her work examines embodiment through a variety of lenses, including pain; political violence; children's respiratory health; movement; and, most recently, youth mental wellbeing. She spent over a decade examining states of emergency, political violence, pain and trauma in Fiji, as encapsulated in her book, *State of Suffering: Political Violence and Community Survival in Fiji* (Cornell University Press, 2008). She then conducted a comparison of the politics of respiratory health in New Zealand and Central Europe, as outlined in her book, *One Blue Child: Asthma, Responsibility, and the Politics of Global Health* (Stanford University Press, 2017). Her most recent book - *Traversing: Embodied Lifeworlds in the Czech Republic* (Cornell University Press,

2020) - is a phenomenological examination of movement. She is also currently the Editor-in-Chief of *American Ethnologist*.

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VARA, Celia

Celia Vara is a postdoctoral fellow at the Moving Image Research Lab at McGill University. She holds a Ph.D. in Communication (2019) at Concordia University (QC, Canada) and an MA in Gender Studies (2009). Her master thesis ("Feminist Video Art 70's in Spain") won in 2013 the 1st Prize-Award in Gender and Research (Universitat Jaume I, Spain). She is a psychologist (Bachelor in Psychology, Universidad de Murcia, Spain, 1997), and a visual artist and curator. Her writings and media work have appeared in *Journal of Feminist Studies*, *Institute for Research on Women* (Rutgers), McGraw Hill, *Art and Identity*, *Performance Research* (Routledge) and *Journal of Embodied Research*. She explores kinesthesia, movement, kinesthetic empathy and the use of sensorial body in 1970s feminist performance art and its relations with corporeal agency and feminist resistance in the current cultural and political context. Her research interests include corporeal processes of consciousness, perception and agency.

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WALKER, Clare

Clare's research examines the intersections of health, wellness, and the body with ongoing political discourses and transformations. Her SSHRC- and FRQ-funded Master's thesis project seeks to place the growth of alternative health/wellness movements in conversation with (post)feminist discourse, histories of medicine, and unravelling processes of gentrification. Using ethnographic methods, her work aims to complicate existing critical narratives of wellness culture.

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WATSON, Mark

Mark Watson is Chair and Associate Professor in the Department of Sociology and Anthropology at Concordia University. His main area of research concerns the comparative analysis of urban Indigenous collectivity, self-organization and mobility. This focus informs broader, on-going interest in practices and theories of action-oriented and collaborative research.

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WEBB, Kimberly

Kimberly Webb is a PhD student in Comparative Culture and Language at Arizona State University, where she focuses on the sensory and emotional experience of travel in the Middle Ages and Early Modern period. She received her BA in History and Italian Studies at Saint Louis University in 2019 and her MA in Premodern European History at Villanova University in 2021. Her interest in sensory studies began on her most recent trip to Rome, Italy, where she was inspired by the sights, sounds, and smells of the Late Antique church of San Vitale. This summer, she will be researching the atmospheric sensory-emotional experience of travel and medievalism in Recanati, Italy. She lives in Tempe, Arizona with her boyfriend, cat, and dog.

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WEES, Nick

Nick Wees is a postdoctoral fellow with the Centre for Sensory Studies and the Department of Sociology and Anthropology at Concordia University. He holds an MA in anthropology from the University of Victoria and a PhD in theory and criticism from the University of Western Ontario. His current research considers the ways that street performers may influence how public urban space is conceived of, sensed, and put to use by members of the general public. As such, his research seeks to understand everyday individual sensory-affective experience in relation to regulatory apparatuses, architectural and urban design, and prevailing socio-cultural norms. More generally, his research interests include the history and politics of the senses; public space; creativity and everyday life; busking; punk subcultures; bricolage, amateurism, and DIY practices; sound studies; urban ethnography; and, various branches of continental theory and philosophy. He is also an amateur musician and sometimes sound artist.

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WICKY, Erika

Junior professor, Érika Wicky received her PhD in Art History (2011; University of Montréal, Canada) and has pursued postdoctoral research in Canada and Belgium. During two European fellowships in France (EURIAS, 2018–2019 and Marie Skłodowska-Curie IF, 2019–2021), she investigated the history of olfactory culture (18th–20th century), a topic on which she has published widely and co-organized several international conferences including *Mediality of Smells* (University of Oxford, 2018), resulting in an eponymous edited collection (2022), and the forthcoming *The Perfumer: The Evolution of a Figure since the Renaissance* based on a conference at the Centre de recherche du Château de Versailles (2021). She is a member of the board of the Société d'études romantiques et dix-neuviémistes and a member of the scientific committee of the Osmothèque, The World's Perfume Archive.

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WILDE, Danielle

Danielle Wilde is a French-Australian professor in Design for Sustainability, living and working as a settler at Umeå University, Sweden, in Umeje Sapmi, where she leads the Sympoietic Collaboratory for co-creative and multispecies research, making with food and cultures. She also holds a professorship in Societal Transitions at The University of Southern Denmark, where she leads FoodLab, exploring the intersections of food systems transformation, situated practices, design & policy; and serves as Arctic Five Chair (2024-2026) of Arctic (Environmental) Food Citizenship in the circumpolar North. Across these roles and geographies, Wilde's research integrates food and embodied imagining to explore how to cultivate human capacities for more-than-human kinship. She works closely with First Nations and other collaborators, fostering transformative practices that bridge food, culture, and regenerative change-making, combining embodied poetics and performative methods to co-creatively explore the complex response-abilities and impacts of knowing, being and doing in a rapidly evolving world.

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WITTICH, Walter

Walter Wittich, an Associate Professor at the School of Optometry at the University of Montreal in Quebec, Canada, is dedicated to researching the rehabilitation of older adults facing both vision and hearing loss. With a background in Psychology (Master's from Concordia University) and Visual Neuroscience (PhD from McGill University), he further specialized in audiology

during a postdoctoral fellowship at the University of Montreal. Originally focused on age-related vision loss, Dr. Wittich now explores dual sensory impairment and acquired deafblindness. His research spans basic sensory science, medical aspects, psychosocial factors, and rehabilitation approaches to sensory loss. He holds the distinction of being the inaugural chair of the Deafblind International Research Network, a Fellow of the American Academy of Optometry, and Quebec's first Certified Low Vision Therapist.

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XIAO, Jieling

Dr Jieling Xiao is an Associate Professor at Birmingham School of Architecture and 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'.

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YOSHIMIZU, Ayaka

Ayaka Yoshimizu is Associate Professor of Teaching in the Department of Asian Studies at the University of British Columbia, Canada. Her research is concerned with transpacific migration and cultures, memories and senses, and decolonial and anti-racist methodology and pedagogy. She is the author of *Doing Ethnography in the Wake of the Displacement of Transnational Sex Workers in Yokohama* (Routledge, 2021). Her current research involves multi-sited performance ethnography in Yokohama, Nagasaki, and Western Canada. Using a place-based and transoceanic approach to memory studies, she examines memorial objects, practices, and stories that commemorate the deaths of Japanese sex workers and attempts to illuminate their obscured linkages. She teaches Japanese media, audiovisual translation, transpacific histories and cultures, Indigeneities in Asia and Asian diaspora, and decolonial, anti-racist, and embodied methodologies.

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ZAND DIZARI, Nassim

Nassim Zand Dizari is a social advocate and grad student currently based in Kelowna, on the unceded territory of the Syilx Nation, where she is doing her PhD at UBC Okanagan. Before moving to Canada, she was involved in various forms of cultural heritage preservation and community-engaged and collaborative projects (mostly with women and youth) in Iran, Uzbekistan, Afghanistan, and Belgium. She is currently conducting her doctoral fieldwork in Metro Vancouver, collaborating with Iranian women refugees, gathering their oral history narratives of displacement and conducting listening practices in the public spaces of Vancouver.

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ZASLAV, Jake

Jake Zaslav is an M.A. candidate in the Department of Communication Studies at Concordia University. As a research assistant for the Machine Agencies Working Group, his research draws upon Design Theory, Posthumanism, and Sensory Studies to examine the relationships we forge

with AI, machines, and other non-human agents. Prior to attending Concordia, Jake was a 2023 *This is Not a Drill* Fellow with NYU Tisch School of the Arts. In this role, Jake used generative AI, jazz improvisation, and oral history to explore the past, present and future of New York's Lower East Side and the Climate Crisis. Jake completed his B.A. in Music and Political Science at Tufts University where he conducted research on the sound of breath in music and in videos of police violence. When not researching, you can find Jake practicing his trumpet, rock climbing, or listening to his album-of-the-day.

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ZEITLIN-WU, Lida

Lida Zeitlin-Wu is an Assistant Professor of Media Studies at Old Dominion University. She holds a PhD in Film & Media from UC Berkeley and from 2022-2024 was a Mellon Postdoctoral Fellow in the Digital Studies Institute at the University of Michigan. Originally trained in modern languages and literatures, she is an interdisciplinary historian and theorist of media, race, and visual culture who researches the rationalization and commodification of sensory experience—particularly color—under technocapitalism. She is completing a manuscript titled “How Color Became a Technology: The Making of Chromatic Capitalism,” and she recently finished two collaborative book projects: *Color Protocols: Technologies of Racial Encoding in Chromatic Media*, an edited volume with Carolyn L. Kane (forthcoming from MIT Press in September 2025), and *Technoskepticism: Between Possibility and Refusal*, an experimental monograph collectively authored with the DISCO Network (forthcoming from Stanford University Press in February 2025).

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ZEGERS, Augustine

Augustine Zegers (b. Santiago, Chile) is an olfactory artist and student of atmospheric biopolitics. Their work attends to the nourishing and noxious transcorporealities we share as inhabitants of Earth, offering forms of communion with ecological collapse at the scale of the molecule and breath. Their practice takes the shape of olfactory installations and editions, sensory activations, and olfactory workshops. Their work has been exhibited across the Global North and South at venues such as Deutsches Hygiene Museum, Dresden (2024); Prairie, Chicago (2024); Olfactory Art Keller, New York (2023); the Venice Biennale, Venice (2022); ICA VCU, Richmond (2021); Lagos, CDMX (2020); Galeria Jaqueline Martins, São Paulo (2018); and Galeria Metropolitana, Santiago (2015).

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ZIKRATA, Olya

Olya Zikrata is a Senior Fellow at the Centre for Sensory Studies. She is a member of the Transgressive Sounds and Atmospheres research group (Concordia U), as well as the working group hosted by the Digital Democracies Institute in the research stream of Media, Infrastructure, Environment (Simon Fraser U). Olya has completed her doctorate in Interdisciplinary Humanities at Concordia, writing on sonic activism and cultures of resistance that expose situational experiences of Russian authoritarianism, imperialism, colonialism, military aggression, and environmental violence. Olya's current research project focuses on the Ukrainian experience of Russian aggression as it extends itself in sound. She studies relational politics defining complicity between the aggressor and violence of its sonic presence and

explores the impact of war through forms of sonic relationality in human and more than human populated wartime world. Her latest publications include the idiosyncratic essay and audio paper in Seismograf Peer, forthcoming research paper in the *Journal of Sonic Studies* and chapter in the anthology *Terra Invicta: Ukrainian Wartime Reimaginings for a Habitable Earth*.

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ZIVKOVIC, Marko

Marko Živković is a Professor of Anthropology at the University of Alberta, Edmonton. His publications include *Serbian Dreambook: National Imaginary in the Time of Milošević* (Indiana UP 2011) and chapters in *Vehicles: Cars, Canoes and other Metaphors of Moral Imagination* (Berghahn 2014), *Anthropology of the Arts: A Reader* (Bloomsbury Academic 2016) and *Everyday Life in the Balkans* (Indiana UP 2019). He co-edited the ninth volume in the Berghahn Studies in Rhetoric and Culture Series, *Tropological Thought and Action: Essays on the poetics of Imagination* (Berghahn 2022). He served as the Program Coordinator for the STS Program at the University of Alberta from 2019-2024. He practiced karate and aikido, olympic recurve and traditional Asian archery and became an obsessed woodworker five years ago.

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