

Uncommon Senses V

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

CATALOGUE OF ARTWORKS IN THE MULTISENSORY AND VIRTUAL ART GALLERIES



Emilie O'Brien, What the Body Knows

Edited by Ming Fearon, Abygail Berg & Valeriia Kolomiets

v. 2.0 – 30 04 2025

Multisensory Art Gallery Abstracts

The Multisensory Art Gallery (MAG) is located in the Engineering and Visual Arts Building, room EV-6.270

The MAG will be open from 13h00 to 15h00 on Wednesday, 7 May

The MAG will be open from 10h30 to 13h30 on Thursday, 8 May

There will be two artist's talk/happenings that day:

Emilie O'Brien, *What the Body Knows* from 11h30 to 12h30 (MAG-018); and

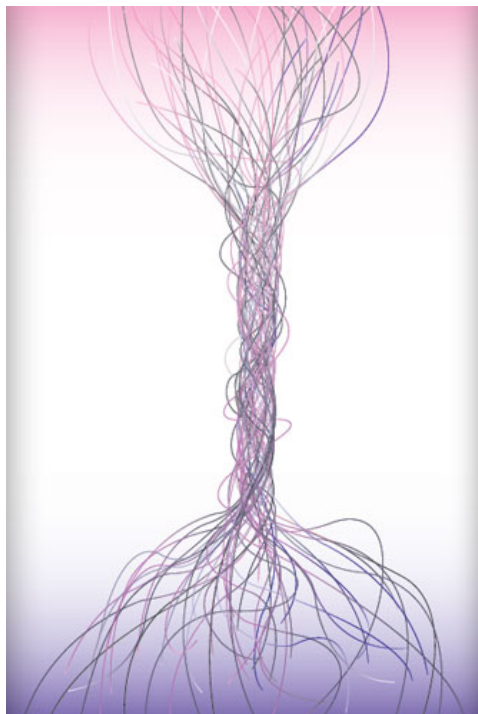
Firat Erdim, *Field Harp* from 12h30-13h30 (MAG-030)

The MAG will be open from 10h30 to 13h30 on Friday, 9 May

Friday's featured artists are Lindsey French & Alex Young (MAG-002)

The MAG will be open from 10h30 to 13h30 on Saturday, 10 May

On Saturday there will be an artist's talk/happening by Vicky Sabourin (MAG-009).



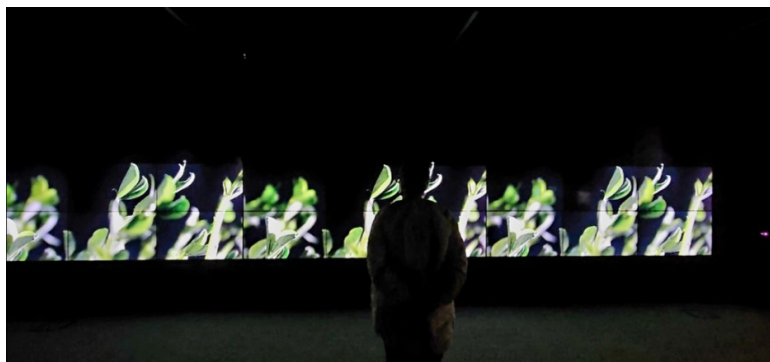
Erik Adigard, *The Ecosopher*

MAG-001 Juliana España Keller with Alexandre Pépin (Studio Arts, Concordia University, Canada)
LIQUID BREATH & MYCELIO.

The mycelium or mycorrhiza is a fungus that expands below the soil, creating a network of sensory connections between all plant species, something like the Internet, which allows them not only to communicate, but also to take care of themselves, protect themselves, feed themselves and stock up on water. We all participate in the planetary sensorium. The video is a 5:30 minute excerpt from the immersive sonic and performative artwork: [mycelio] which is a 25:00-minute AI-generated 4K video projection, usually performed in a live architectural multi-channel sonic spatial installation scenario with a live performance by CEREUS: acoustic ecologies of the Anthropocene. This audio-visual snippet will be presented as part of Juliana's paper presentation.

LIQUID BREATH (2025) (8:00 mins.) is a looped interactive design, multi-sensory audio-visual work that will debut for the Uncommon Senses V conference. This immersive artwork will focus on the role of 'breath and bodily movement' as a sensory awareness: the lungs of our existence and the way that plants breathe with us and for us. What can we learn from this exchange and what we take for granted is also a contemporary reflection or shared understanding for "unbreathable conditions" and our vulnerabilities, because not to breathe is when we start asking whose lives count as lives, be they human or non-human.

A multisensory interactive audio-visual work. Duration: 8:00 mins. This artwork is complemented by a paper entitled "Entering Into a Sonic Intra-Active Quantum Relation with Plant Life" (3.2.7) The artists will be participating in-person. Location of artwork: Immersive Visualization Lab (LB-314). This artwork forms part of a larger project entitled CEREUS: acoustic ecologies of the Anthropocene. For details see <https://www.cereus-collective-ca.net/Image>. It was funded in part by a grant from the CUPFA Professional Development Fund at Concordia University. Artist's email address: juliana.espanakeller@concordia.ca. Artist's homepage: CEREUS: acoustic ecologies of the Anthropocene (<https://www.cereus-collective-ca.net/>)



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MAG-002 Lindsey French and Alex Young (University of Maine, USA; Carnegie Mellon University, USA)
Olfactory Media Library

The Olfactory Media Library (OML) is a moveable expandable field research and creation station, with modules equipped with DIY olfactory tools, technologies, and instructions for tuning our noses to our atmospheres. Each module serves a distinct purpose (i.e. solar-powered charging, plein-air scent composition, smell amplification). 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, at locations between Pennsylvania and Alberta including Braddock, Chicago, Winnipeg, and Lacombe where discussions of air quality and atmospheric futures are directly relevant. For Uncommon Senses V, we have installed the Olfactory Media Library in the Multisensory Gallery, activating it during a workshop for the conference. The workshop gathers people to walk to an offsite location such as Percy-Walters Park to engage some of the library's resources - such as VOC-sniffing sonification gourds, a plant signal aroma kit, and more.

This is a multisensory olfactory artwork installation and workshop.

This artwork is complemented by a paper entitled "Olfactory Media Library: Atmospheres as Shared and Multispecies Commons" (4.2.6). It is also the focus of an artist's talk at EV 6.720 on Fri May 9, 12:30-1:30pm

The artists will be participating in-person. Location of artwork: EV 6.720

This artwork forms part of a larger project entitled Olfactory Media Library For details see <https://olfactorymedialibrary.net/>

Artist's email address: lindsey.french@maine.edu; info@worldshaving.org

Artist's homepage: <https://lnk.bio/ruderalartresearch>



MAG-003 Yoko Iwasaki (Fine Arts & Design, Kyoto-saga Art College, Japan), Akio Maita (Hokkaido University, Japan)

A smartphone application to promote olfactory tourism.

Traditional tourism has largely emphasized visual and gustatory experiences—seeing landmarks and tasting local cuisine. Yet, upon arrival in an unfamiliar place, the unique scent of the air and the subtle shifts in atmosphere often form lasting impressions stored deep in our memories, which can later be vividly recalled through the sense of smell. In response to this, an olfactory tourism smartphone application is currently under development, designed to enhance and visualize the layered scents of tourist destinations. By holding up a smartphone to the surrounding environment, users can detect and observe the interplay of scents influenced by weather, tides, and wind direction. This application enables users to trace the origins of specific smells, offering a multisensory experience that draws them in, entertains, and leaves a memorable, scent-based imprint of their travels. This innovative approach not only enriches the tourist experience but also demonstrates the potential of olfactory perception as a central element in tourism, expanding beyond the traditional reliance on sight and taste.

Keywords: Smell, fragrance, tourism, applications, environment

This is a multisensory artwork installation in the form of a video with accompanying questionnaires.

This artwork is complemented by a paper entitled “Paraphrasing the Senses” (4.1.8)

The artist will be participating in-person. Location of artwork: EV-6.735

This artwork forms part of a larger project entitled Art and Olfactory Science. For details see

<https://www.olfactoryresearch.net/smellscape-and-tourism>

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Artist’s homepage: <https://researchmap.jp/yo-iwasaki?lang=en>



MAG-004 Gwenn-Aël Lynn (Columbia College Chicago, USA)

Contested Space

In parallel with my talk, “Contested Space, I propose an exhibition that results from ongoing research about spatial decolonization. Since the dawn of the space age, remnants of satellites and rocket bodies have orbited the Earth, shrouding it in an orbital gleaming cloud of metal debris. 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. The decolonization of space will have to begin here on Earth. There are sensory and environmental consequences to launching rockets. Last September I went researching the olfactory landscape and wildlife of South Texas (where Space X has a launchpad), with a focus on how they are endangered by the rocket’s vibrations, gas exhaust, and explosions. From this field research I have brought back images and vials of essential oils distilled from plants endemic to the Rio Grande Valley. I propose to display some of these printed images, as well as interactive diffusers containing the essential oils (they only diffuse when there are visitors nearby). The images represent one modality of apprehending landscapes while the smells are another, and do not necessarily “work” together.

Keywords: olfaction, space, embodied environment, ecology, nature preserves

This is a multisensory artwork installation in the form of printed images and smell diffusers.

This artwork is complemented by a paper entitled “Contested Space” (4.1.2)

The artist will be participating in-person. Location of artwork: EV-6.720

This artwork is partially funded by a Part-time Faculty Development Grant from Columbia College Chicago. It forms part of a larger, on going project entitled *Contested Space*.

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Artist’s homepage: <https://www.gwennaellynn.com/>

MAG-005 Roxanne Angela (Angel) Bella (Geography, University of British Columbia, Canada)
My Dinner with Diaspora

My Dinner with Diaspora is a multisensory installation building from a zine I created this past spring. The zine follows myself, a 1.5-generation Pilipino-Canadian migrant, haunted into having dinner with my five-year-old self right before immigrating from Manila to Toronto. My web of diasporic identity grew after I moved from Toronto to Vancouver for graduate school. Thus, this installation explores how my multisensory experiences between Manila, Toronto, and Vancouver form my diasporic identity. While I satisfy longings for Manila's saltwater seas through Vancouver's Pacific shores, I developed my sense of Pilipino identity within Toronto's lakes and diasporic communities. Through three ten-minute vignettes, each comprised of a soundwork and matching multimedia animation, I express the soundscapes (water bodies, conversations, music) and scents (food, nature) of my experiences in each city. Simultaneously, the animations enliven who I was when I lived in Manila, Toronto, and Vancouver from childhood, to adolescence, to adulthood, such that audience members can witness the three "have dinner" together. What is generated from the convergence of imaginaries where my senses in one location conjure memories of another, and my memories fade with the discovery of diaspora anew?

This is a multisensory artwork installation in the form of projections and audio.

The artist will not be in attendance. Location of artwork: EV-6.715

Artist's email address: bellarox@student.ubc.ca

MAG-006 Kate McLean-MacKenzie (University of Kent, UK)

Underground | Overground – Smells of the Glasgow Subway system

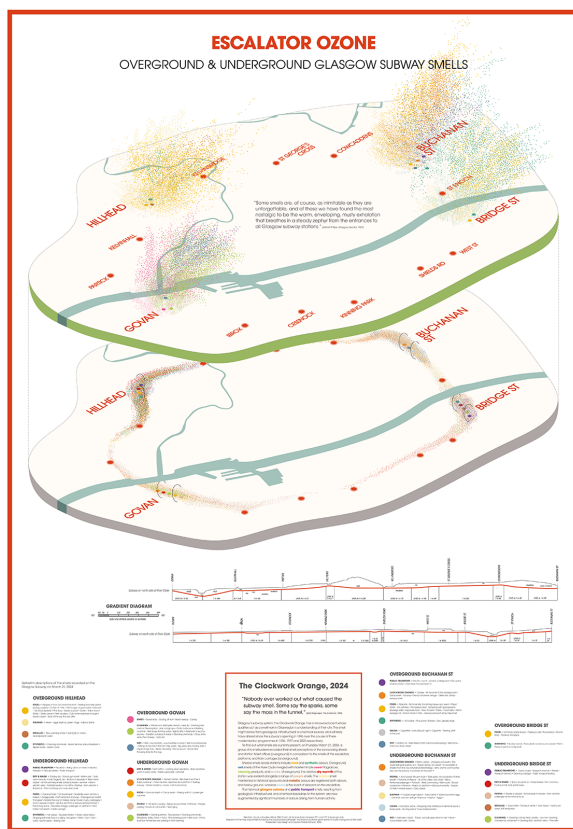
“Nobody ever worked out what caused the subway smell. Some say the sparks, some say the moss in the tunnel” (Sally Magnusson, *The Scotsman*, 1980). Glasgow’s subway system, the Clockwork Orange, has a renowned scent whose qualities act as a smellmark in Glaswegian’s understanding of their city. The smell might derive from geological, infrastructural or chemical sources, and will likely have altered since the subway’s opening in 1896 over the course of three modernisation programmes in 1936, 1977 and 2023 respectively. To find out what smells are currently present, on Thursday March 21, 2024, a group of 6 smellwalkers recorded their smell perceptions of the surrounding streets and station ticket offices (overground) in comparison to the smells of the escalators, platforms, and train carriages (underground). This artwork explains and explores the findings through word and image.

This is a multisensory artwork installation in the form of a map and scent vials.

This artwork presentation is complemented by a workshop: “The Smell of Morning Walkshop I: A Live Experiment in Urban Olfaction—Early Morning Smellwalk” (3.0.0) led by Kate McLean-MacKenzie, and Session 3.0.1, The Smell of Morning Walkshop II: Plenary Discussion (3.0.1) with Kate MacKenzie and Nina Morris

The artist will be participating in-person. Location of artwork: EV-6.720

Artist’s email address: mcleankate@mac.com



MAG-007 / Paolo Gruni, François Lespinasse, and Thomas Seibel (Interdisciplinary Humanities, Individualized PhD Program, Religions and Cultures, Concordia University, Canada). Textile: Laura Acosta (Interdisciplinary Humanities, Concordia University, Canada)
Inescapable Contradictions in Creative Encounters across Ethnography, Art, and Technology

This multisensory artwork-performance encompasses a performance and a workshop on creative engagement with innovative, destabilizing ways of sensing. This is the latest stage of an ongoing transdisciplinary research-creation process across performance, Generative Artificial Intelligence (GenAI), and creative ritualization. We combine perception-altering embodied practices and musical improvisation. As real-time multimodal feedback mechanisms, we leverage artistic sonification of cardiac and brain activity, as well as machine-generated imagery from live-action cameras and spoken queries. These cyber-ecosystems emerge through co-creative relationalities with GenAI, where ambiguous interfaces between human and non-human components blur creator-created boundaries. Previous iterations highlighted hierarchical dynamics and integral colonial-sexist biases in the imagery constructed by GenAI. This recognition magnified inherent problems in our positionalities as white male researchers-artists. This issue will be dramaturgically attended through a solo performance. We will apply groundbreaking technology to over-enact whiteness, amplify its deformity, motivate its never-ending deconstruction, and sense its dissolution. Inescapable power structures and meta-failures of disciplinary knowledge will be exposed through the artistic expansion of sensory experience. Building on this framework, the workshop invites participants to interact kinesthetically and verbally with our cyber-ecosystem. They will be invited to embody the spontaneous collective imagery, confront the discord between anticipated and actual outcomes, and sense their own epistemic contradictions.

This is a multisensory artwork-performance.

This artwork presentation doubles as a workshop (1.1.6)

The artists will be participating in-person (Gruni, Lespinasse, Seibel). Location of artwork:

Milieux Atrium (EV-11.725) starting at 14h00 on Wednesday, May 7

This artwork forms part of a larger project entitled METEOMYTHOSOPHY

Artist's email address: meteomythosophy@gmail.com



MAG-009 Vicky Sabourin (Studio Arts, Concordia University, Canada)

What the Fragrant Lilies are Trying to Cover Up

Following the sudden deaths of my uncle Robert and grandmother Simone, I was given the task of emptying the house they had shared for forty+ years. A suffocating smell of nicotine, musk and urine filled the house and clung to the skin and hair of visitors. As I navigated through the succession of bereavements, the sensory confrontation, and the difficult task of disposing of my loved ones' fragrant possessions, a strange feeling and deep sadness came over me; the suffocating smell of their home was about to disappear too. How is it possible to grieve for a scent I've despised and avoided for so many years? *What the Fragrant Lilies are Trying Cover Up* is born of the desire to preserve the smellscape of Simone and Robert's house. For this multisensory artwork-installation, I created a box that contained an artist book, artifacts, custom-made perfumes, and hand-held sculpture that the audience is invited to manipulate, touch and smell. Inhabited by scents and grief, I have also written a collection of texts testifying to my emotional and sensory experience.

This is a multisensory artwork-performance in the form of an olfactory installation and activation. This artwork presentation is complemented by a workshop: "Activating Smell's Political Potential by Smellwalking through Quartier Concordia" (1.1.2)

The artist will be participating in-person. Location of artwork: EV-6.720

This artwork forms part of a larger project entitled *What the Fragrant Lilies are Trying to Cover Up* and *The Lily of Your Skin*. For details see

<https://www.museejoliette.org/en/expositions/vicky-sabourin-fragrant-lilies/>

<https://www.museejoliette.org/en/expositions/vicky-sabourin-the-lily-of-your-skin/>

<https://espaceartactuel.com/produit/135/>

Artist's email address: vickysabourin@gmail.com



MAG-010 Lília Mestre (Contemporary Dance and LePARC MILIEUX, Canada)
“Meeting Through...”

This multisensory artwork-performance consists of a 30-minute performance in studio followed by a discussion with the performers. The choreographic project “Meeting Through ...” uses choreographic research as a way of instigating new passageways of socio-political and environmental awareness. It is a collaboration exploring touch, movement and fabulation as modalities that connect individual bodies and their environment. The project starts from the premise that in our detachment from the chain of production, we have become de-sensitized to the communicative and imaginative dimensions of our embodied tactile and sonic experience of the world. We evade the ecological damage it causes, the histories of the people who make them and the place they come from. In response to this situation, “Meeting Through. . .” attempts to reinvigorate our curiosity with the banal, contingent, materials of our environment. It investigates the relationships between human bodies, everyday life materials, and their political contexts with the hypothesis that, through touch, dance, field recording, and storytelling, we can practice bringing these connections to the fore. In other words, the project cultivates choreography as a research tool that activates our embodied knowledge, cultural backgrounds and situatedness to address our affective relations with the world.

This is a 30-minute multisensory artwork-performance (4.3.2).

The artist will be participating in-person (Lília Mestre; Collaborators/performers: Heather Anderson, Esteban Donoso, Diego Gil, Patrick McMaster and Valentina Plata, VK Preston, Aaron Richmond). Location of artwork: MB-7.265

This artwork forms part of a larger project entitled “Through Materialities Bodies and Words”.

For details see <https://liliamestre.com/meeting-through/>

Artist’s email address: lilia.mestre@concordia.ca

Artist’s homepage: www.liliamestre.com



MAG-011 Gaelle Aminata Colin (Stony Brook University Sociology Department, NY, USA)
Visualizing Senses in the Kitchen

This multisensory artwork-installation is a preliminary work in preparation for my dissertation field work which will be an art-based ethnography of Black Women's embodied and sensory experiences in the kitchen. In preparation, I have experimented with visual art to explore different ways of representing sensory and embodied experiences in the kitchen. I use photography, digital drawing, collage and printmaking to transform my personal photography archives into a story of the joys and pains of cooking. Grounded in my personal and family experiences of kitchens in Ivory Coast and rural France, I offer a collection of visual pieces that reflects on the importance of the sensory when considering racialized and gendered experiences in the kitchen

This is a multisensory artwork installation in the form of hung visual artworks.

The artist will be participating on-line only. Location of artwork: EV- 6.720

Artist's email address: gaelleaminata.colin@stonybrook.edu

MAG-012 KS Brewer (Electronic Arts, Rensselaer Polytechnic Institute, USA)

What is Your Emergency?

You see the face of the original CPR manikin, Resusci-Anne, mounted like a death mask on the wall - in plastic purgatory, she spends eternity helping you help you. She calls you to put your forehead against hers, and plug your ears. Just like that - now, you will be saved.

Instructions: place your forehead against the forehead before you, and plug your ears to get the best quality sound.

This touch-based sound installation uses a bone conduction transducer to transmit a gust of breathy ASMR-style voice directly to your inner ear as the medical manikin instructs you how to save your own life with CPR. Resusci-Anne was invented in 1960 as a pedagogical tool for teaching the public how to save lives. Over the last several decades, CPR has come to be publicly perceived as a cure-all for sudden death, but in fact only about one in ten people survive cardiac arrest. This piece reimagines Resusci-Anne as a mythic symbol of the technoscientific promise of revival - allowing her to speak directly and intimately to the great allure and limitations of that dream.

This is a multisensory auditory artwork installation.

This artwork is complemented by a paper entitled "Fly Affinities: Sensing Ecstasy in Decay through Interspecies Relations" (2.5.5). It is also complemented by a published article in Strange Matters Magazine. For details see <https://strangematters.coop/linconnue-resusci-anne-capitalism-and-resuscitation-science/>

The artist will be participating in-person. Location of artwork: EV- 6.720

Artist's email address: ks@ksbrewer.com Artist's homepage: ksbrewer.com



MAG-013 Annabel Castro (Cinema & Communication, University of Monterrey (UDEM), Monterrey, Mexico)

Some are ruined; some are not

The work is formed by 1001 visiting cards scented with Sanjūsangen-dō temple incense. Each card constitutes a fotogram of a film where a woman is positioned as an object. Each symbolically evokes a thousand-armed Kannon bodhisattva. Cards are bundled by hundreds in Furoshiki handkerchiefs alluding to the thousands of females forced by the Japanese Empire to serve as comfort women during WWII. These women were given as supply to soldiers, meant to be utilized by them in any form they found brought satisfaction to their senses. Invisible to a society with a war apparatus that kidnaps female bodies, rights, dignity, health and sense of belonging. The film deconstruction brings out a diversity of micro-expressions that otherwise remain unseen. It allows us to see each frame in its complexity and uniqueness: it seeks to open time to touch and smell dignity, singularity and human value. The visiting cards are placed on a coffee table with a tablecloth that has printed on it the poem *Autumn* from which the title of the artwork takes its name. Visitors are invited to sit on the chairs, open the bundles, find the diversity of micro expressions and reflect on how they relate to them.

This is a multisensory artwork installation.

The artist will also be presenting a paper entitled “Sensing the Borderland in the Work of Female Writers from Northern Mexico and South Asia” (2.1.1)

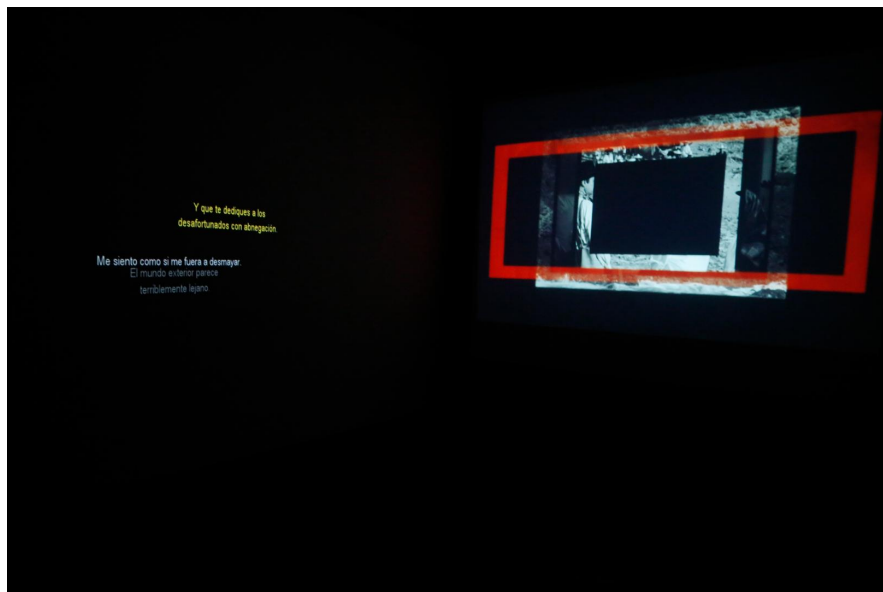
She will be participating in-person. Location of artwork: EV-6.735

This artwork is one of a group of works related to WWII, identity and territory. For details on other works from this group see: Outside in: exiled at home

<https://annabelcastro.org/outsidein.html>

Artist's email address: annabel.castro@udem.edu

Artist's homepage: <https://annabelcastro.org>



Sonorous Phytography for Ciudad Okinawa



Castle Grounds [<https://annabelcastro.org/castle-grounds/>]



MAG-014 / 1.4.1 Julie Faubert (École d'art, Université Laval, Canada)

Nous sommes au cinema / We Are in the Cinema

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

Keywords: sound, synesthesia, presence

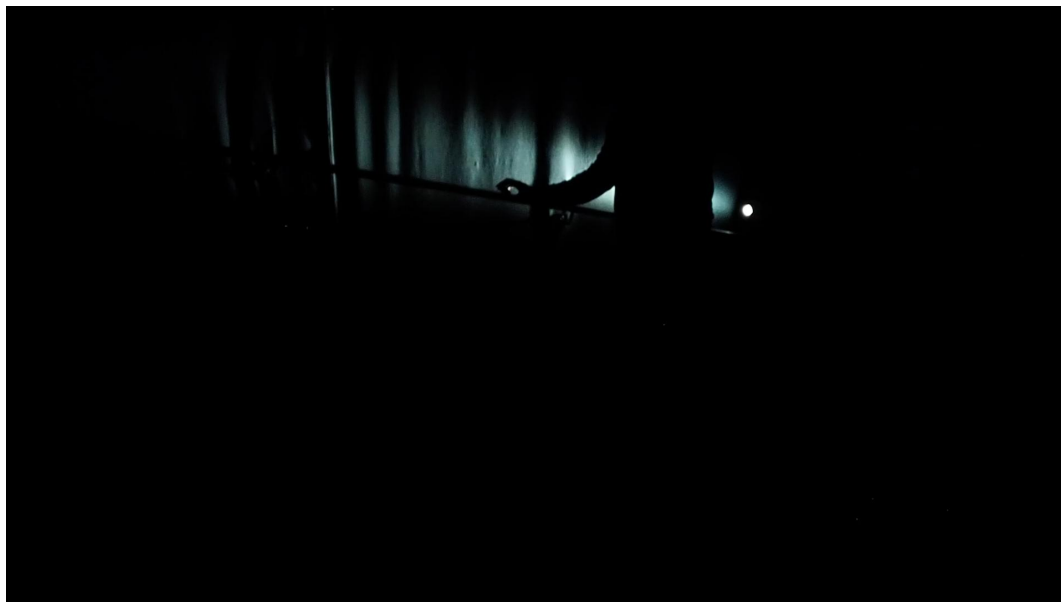
This is a multisensory artwork-performance (1.4.1).

The artist will be participating in-person. Location of artwork: Cinéma Moderne.

This creation is part of a larger project: "Intervention sonore, visuelle et performative in situ au Cinéma moderne : potentiel imaginaire des espaces sonores spatialisés" funded by the FRQSC. The first intervention was presented during the 2023 edition of the Montreal International Documentary Festival (RIDM). <https://www.cinemamoderne.com/films/details/ridm-cinema-moderne-novembre-2023/>

Artist's email address: julie.faubert@art.ulaval.ca

Artist's homepage: juliefaubert.com





M-015 Andre Pierre Pellerin (Red Dirt Studio, Waterbury Center, Vermont, USA)

Andre Pellerin's Lasting Impact on Visual and Tactile Art

Andre Pellerin was a DeafBlind artist who deftly used contrasting color that maximized residual vision in much of his artwork. He also incorporated tactile materials and tactile markings which allows his work to be available to a sensorily diverse audience. His DeafBlind brother, Rene, has been granted permission to borrow a selection of Andre's works for exhibition at the Uncommon Senses V conference.

This is an artwork installation in the form of painting and sculpture.

The artist's hearing brother from Plessisville will be available on May 10. His name is JeanMarc Pellerin.

Location of artwork: EV-6.735

Artist's email address: renegpell@outlook.com



M-016 Celia Vara (Department of English, Cultural Studies, McGill University, Canada)
Embodied and Sensorial Methodologies for Researching Performance: Kinesthetic Empathy

This multisensory artwork installation in the form of a video shows some of the embodied methodologies I used during fieldwork researching the corporeal practices by Catalanian artist Fina Miralles (b.1950). I made use of my own performances, feldenkrais and 5Rhythms dance; re-create some performances in the sites that took place, extensive archival work, film during fieldwork, and conversations with the artist and curatorial practices. This research-creation process provides a genuine tool to develop a corporeal methodology focused on kinesthesia, kinesthetic empathy (Sklar, 1994; Reynolds and Reason, 2012) and research-creation (Manning, 2016; Chapman and Sawchuk, 2012). The artist focuses on recognizing all bonds, between humans and non-humans: to heal environments and relations, interconnections with the matter from surroundings and to rebuild a corporeal agency lost under the acute gender restrictions of the dictatorship. I specifically center on series of performances (documented with super-8 films and photographs) where there are corporeal strategies of covering-uncovering the body with different natural elements, and the act of leaving tracks, something that I see as forms of kinesthetic knowledge.

This is an artwork installation in the form of a 23:22 minute video.

This artwork is complemented by a paper entitled "Sensorial Methodologies Researching Performance Art in the 1970s" (3.5.6)

The artist will be participating in-person. Location of artwork: EV-6.715

Artist's email address: celiavara@gmail.com

MAG-017 Michelle Shuman (Dance Department, Concordia University, Canada)

Through a Meadow Darkly

This multisensory artwork-performance is a choreography for three dancers that explores themes of dissonance and ecological embodiment through a neurodivergent lens. Through movement, we articulate the neurodivergent experience of heightened sensory processing as well as that of a heightened fusion with (and as) nature. The piece features an amplification environment with condenser mics amplifying the micro textures of objects the performers interact with creating a live score and a nod to the sensory experience of many hypersensitive neurodivergent folks. This investigation of auditory textures and landscapes contaminates the dancers into shape shifting between senses while negotiating a dissonant landscape. Additionally, dancers engage with flowers and scents somatically, transforming hypersensitivity into a visceral sensory experience. Insights from Petra Kupperts' *Eco Soma* inform our research, guiding the integration of flora into movement explorations, particularly the cycles of bloom and wilt allowing for both opportunities of exaltation and decay.

This is a multisensory artwork-performance (1.1.5). It will be staged in the LeParc Performance Lab (EV-10.785) at 14h00 on Wednesday, 7 May.

The artists will be participating in-person (Michelle Shuman, with Bea Anteah, Camille Courchesne)

Location of artwork: Le Parc performance lab, EV-10.785.

Artist's email address: shelleyroseshuman@gmail.com

MAG-018 Emilie O'Brien (INDI, Concordia University, Canada)

What the Body Knows: A Code for Living

This multisensory installation presents 2 large-scale textile artworks created during my INDI MA research-creation thesis, titled "What The Body Knows: A code for living". My practice-based research is rooted in experiential learning as the site of knowledge-making, and these artworks look to the senses, the land and my ancestral history of thread and textile to uncover a connective tissue into the living world. Made through the meditative, durational practices of hand-embroidery, the fluid gestures of bilateral drawing, and collaboration with sun, water, and plant life, they are intended to hang as sacred banners for the sensing, resonant bodies we all live in. Toward the goal of learning to live well together on this earth, these artworks offer the idea that how we think about who and what we are as humans, matters greatly.

This is an artwork installation in the form of textile arts and drawings.

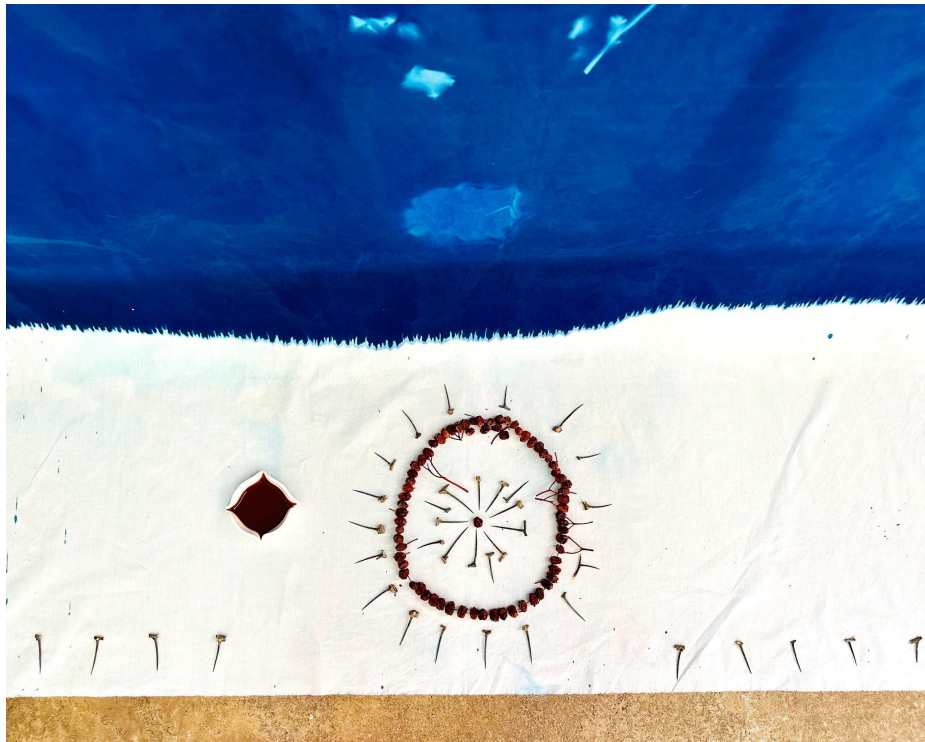
This artwork will be the focus of an artist's talk in EV-6.175

The artist will be participating in-person Location of artwork: ____

This artwork forms part of a larger project entitled What The Body Knows: A Code for Living.

Artist's email address: emilie.ob@gmail.com

Artist's homepage: <https://emilieobrien.squarespace.com>





MAG-019 Ruth Anderwald and Leonhard Grond (ARC Artistic Research Center, mdw University of Music and Performing Arts Vienna) with Sergio Edelsztejn (Independent)

On Certain Groundlessness: Navigating Dizziness Together, Sound Installation and Podcast

“On Certain Groundlessness: Navigating Dizziness Together” explores questions arising from the long-term artistic research on dizziness as states of uncertainty, unpredictability, and unbalance (www.on-dizziness.com). This research-creation conceptualizes dizziness as an unpredictable movement, or the sensation of such movement, which causes a shift from the given to the uncertain and, in turn, has the potential to unbalance individuals, groups, and (eco)systems, creating an aperture to the wont and habitual. Following the pleasures and risks of becoming dizzy, artists duo Ruth Anderwald, Leonhard Grond, and curator Sergio Edelsztejn, discuss possibilities to navigate dizziness in a generative manner with artists, writers, musicians, political scientists, philosophers, historians, mathematicians, urban planners, curators and other thinkers and creatives from Europe, North and South America, Southeast Asia and the Middle East. Additionally, artworks also contribute their voice. The installation features soft cushions printed with images and notes from the research, serving as visual and textual cues for the audience to lie or sit on and explore. Surrounded by speakers playing a four-hour audio file, the work moves around its audience in an endless loop, inviting them to revisit and engage in a manner that does not necessitate listening to the entire piece in one sitting but encourages multiple returns. For the spatial audio installation, Walter Ruttmann’s “Weekend, Hörspiel auf Tonfilm” (1930), made for the cinema as well as for radio broadcasting, served as an art-historical reference. The audio piece, structured into five chapters, is designed to offer a collective experience in the installation setting at Uncommon Senses V, and it is also available as a podcast for individual listening. (<https://www.on-dizziness.com/resources-overview/podcast>)

This is a multisensory artwork in the form of a spatial audio sound installation.

This artwork is complemented by a paper entitled “Atmospheres of Dizziness. An Artistic-Research Contribution” (4.2.6).

Leonhard Grond will be participating in person on 10 May.

Location of artwork: Immersive Visualization Lab, LB-314

This artwork forms part of a larger project entitled Navigating Dizziness Together (FWF PEEK AR 598). For details, see <https://www.on-dizziness.com/resources-overview#fwf-peek-ar-598>

Artists’ email address: contact@anderwald-grond.at

Artist’s homepage: <https://www.on-dizziness.com/>



Image © Anderwald + Grond 2023

MAG-020 Sarah Haider

Chalo k Chalein (Let's go! Let's go!)

Involving contemporary means of artmaking with its interactive capabilities and the conversation around memories through the activation of the olfactory system, my artwork falls under the themes of Arts and Sciences. My proposed project aims to index scents based on the memories associated with them from the house I grew up in. The interactive installation will feature ~200 vials (larger project 1095 vials) containing various smells sourced from and associated with my home. The shelves will be installed asymmetrically on various lengths depending on the vividness, sensitivity, and sharpness of the memories the scents evoke. The vials are meant to be uncorked by the viewers and interacted with.

Each of these pieces represents a part of the house that doesn't exist in reality anymore, and what is left of is just in memory, the last resort for me to hold onto and ground myself with. It is a recreation of the house without its conventional tangibility. Through this installation, I ask how much a physical concrete boundary defines a home compared to the inhabitants? Does storing scents make up for what is gone? Am I bridging the ever-expanding gap between the past and present through my olfactory archive?

This is an olfactory artwork installation.

The artist will likely be participating in-person. Location of artwork: EV- 6.735

Artist's email address: sarahhk@student.ubc.ca



MAG-021 Rikke Munck Petersen and Hongxia Pu

Echoes: Landscape narratives between Denmark and China

This artwork, titled 'Echoes', is a collaborative research and exhibition project that integrates sensory studies, experimental filmmaking, and landscape research to explore the transformation of riverine environments in Denmark and China. The exhibition layout includes an arrangement of digital screens paired with suspended, semi-transparent silk prints that interact with the film projections, creating an immersive space where layered visual narratives unfold.

The Danish segment of the project focuses on climate adaptation and wetland transformations, while the Chinese segment explores the impact of rapid urbanization on Chongqing's urban-rural interfaces. The simultaneous interplay of digital films, combined with layered silk prints invites the audience to physically move through the space, experiencing the interplay of double layered silk prints and films from different perspectives, thus encouraging viewers to reflect on the cultural, geographical, and ecological complexities of these landscapes.

The layout also incorporates analog aspects, such as afterimage projections that emerge through the double-layered silk prints, which evoke an affective response in viewers. These analog elements add a sensorial direct touch, revealing subtle, normally unseen transitions between micro- and macro-perceptions of the landscapes. The juxtaposition of digital screens and silk prints fosters a dialogue between different visual and tactile layers, enhancing the sensory engagement of the exhibition.

This is an artwork and video installation.

This artwork is complemented by a paper entitled "Sensitive Environmental Attunement Through Direct Engagement with Sensory Transitions Between Layered Screens" (3.5.3)

The artists will be participating in-person. Location of artwork: EV-6.720

This artwork forms part of a larger project entitled _____. For details see

<https://ign.ku.dk/kalender/2024/landscape-narratives-of-denmark-and-china/>

Artist's email address: rmpe@ign.ku.dk, hongxia@ign.ku.dk

Artist's homepage: <https://researchprofiles.ku.dk/en/persons/rikke-munck-petersen>

<https://researchprofiles.ku.dk/en/persons/hongxia-pu>



MAG-030 Firat Erdim

Field Harp

The Field Harp is an assembly of single-string electric aeolian (wind-activated) harps and their customized amplifiers. These devices are made to be held, carried, oriented, and sometimes even tuned by the human body. Unlike conventional musical instruments, the Field Harp is designed to curb our sense of autonomous expression. Field Harpists must tether themselves to the wind, using the harps to sense the air as a heterogenous thickness with eddies and currents. The Field Harp is an instrument of attunement and orientation, intended to transform how we conceive of ourselves, others, and our environment.

It is best to think of the Field Harp as a single instrument distributed across a field, with open-ended choreographic possibilities. Each vibrating string is a single point, or one-point-becoming-more in this field. The more points there are, the more sonically palpable the thickness of the air becomes. The collective dimension of the field is an invitation to practice acting together in relation to the atmosphere, our shared existential medium.

This is a happening occurring Thursday, May 8, 12:30-1:30pm. It will begin in EV 6.720 and relocate to the sidewalk of the EV campus.

The artists will be participating in-person.

Artist's email: fiat@iastate.edu

Artist's homepage: <https://firaterdim.net/Field-Harp>

MAG-032 Romain Bécourt

Peindre à l'oreille

The project will be a presentation of *Peindre à l'oreille*, an inclusive art project that connects blind and visually impaired individuals with the world of visual arts. Initiated by artist and educator Romain Bécourt, in collaboration with Fondation des aveugles and media artist, sound designer Dr. Florian Grond, the project ran from September to December 2024. Participants explored intuitive painting and sound-based poetry through adapted workshops, culminating in a public exhibition. Immersive audio recordings captured the creative process, allowing the audience to experience the artworks through sound and touch. The exhibition, will be held in the Fondation Guido Molinari, invite visitors to explore the pieces blindfolded, listen to the artists' stories, and finally see the artworks. The project aims to present perceptions and highlight the artistic potential of visually impaired individuals.

Romain Bécourt is a visual pedagogue artist and multidisciplinary poet, cultural mediator, and initiator of the project *Peindre à l'oreille* ("Painting by Ear"). His research and creation highlight and explore various visual, sound, and poetic media to document and mediate co-creation processes across capabilities. He has participated in different exhibitions and residencies in Montreal and Quebec. He explores a universe where visual, sound, and poetic abstraction intersect. His interdisciplinary practice aims to question the intuitive perception of our senses and chromatic language, seeking to reveal the subtleties of our environment.

This is an artwork and sound-based installation.

Location of artwork: EV-6.720

Artist's email address: romain.becourt75@gmail.com

Artist's homepage: <https://romainbecourt.com/>

MAG-033 Carolyn Marr (University of the Highlands and Islands, Orkney College, UK)
Stuff

Using multi-layered sound, photography, video and text, my short art-archaeology film **Stuff** delivers a multi-sensory exploration of the stuff we accumulate and how we feel about it. What is it? Where did we get it? What does it sound and smell like? How does it feel? Is it trash or treasure? If we have too much, how do we get rid of it?

The mound-like forms appearing in the film are inspired by *terps* - pre-medieval dwelling mounds in what is now Friesland and Northern Germany. Constructed from organic materials like cow dung and turf, these mounds contain ambiguous materials - pottery fragments, animal bones. Were these rubbish or ritual deposits?

Combining my own stuff (from my ceramic-based practice) piling up in my greenhouse, with the thoughts of other creative practitioners who were interviewed about their stuff, the film moves from the personal to the public, connecting the paraphernalia of practice to global concerns about overconsumption, waste and the climate crisis.

The film is the digital component of a three-part multi-media installation titled *Stuffworks*, consisting of sculpture (*Stuffterp*, image 1), a series of text-based pieces (*Wordterps*, images 2&3) and film (*Stuff*, stills in images 4,5&6). The film can be viewed at <https://vimeo.com/904899161>).

It was created in 2023-2024 for my Contemporary Art and Archaeology MA final project at the University of the Highlands and Islands (UHI).

Stuff was selected for two UK film festivals in 2024: Hull's *Unthinkable* short film festival and Lewes-based *Women over Fifty Film Festival (WOFFF)*, where it won a Commended Award for best student film. It was also screened at 37 Looe Street Gallery, Plymouth, as part of the [CHAT Archaeology \(Contemporary and Historical Archaeology in Theory\)](#) annual conference, November 2024.

This is an artwork installation in the form of a 9:49 minute video with accompanying sculpture (video is also being presented in virtual gallery).

Location of artwork (if multisensory): EV6.730

Artist's email address: carolyn.marr.ceramics@gmail.com

Arist's institutional affiliation: University of the Highlands and Islands, Orkney College, MA Contemporary Art and Archaeology Program



Virtual Art Gallery Abstracts

VAG-001 Tereza Stehlikova (N/A)

The Scent of Zeros and Ones

By projecting our sense of self into intangible, conceptual representations while neglecting our transparent senses, we are risking becoming disembodied, two dimensional. In our virtual worlds we may be gaining certain kinds of freedom, but at the same time we are sacrificing the profound depth of human experience, one that is fundamental to our wellbeing. In our obsession to chase “other worlds”, we are choosing a voluntary exile from the flesh of reality, enamoured instead with surface and appearance. Floating in cyberspace, we are becoming lost, disoriented, no longer fully active agents enmeshed in the fabric of reciprocity, responsibility and interaction, enacted on our common ground. Our pain may be reduced but so is our joy. The more disembodied our world becomes the less meaningful it is. With our diminishing sensory skills, we are simultaneously weakening our ability to access our own emotional worlds, thus also losing our ability to understand and empathise with each other.

Keywords: scent, virtual, digital, screen, video art

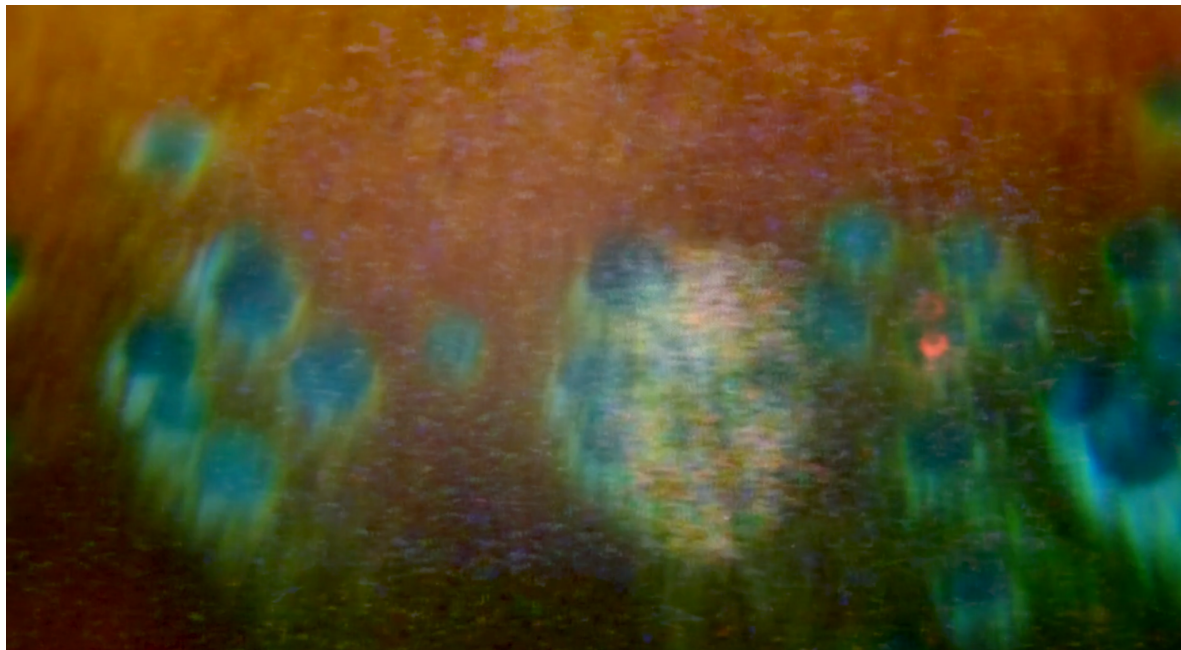
This is a virtual artwork in the form of a 4:53 minute video.

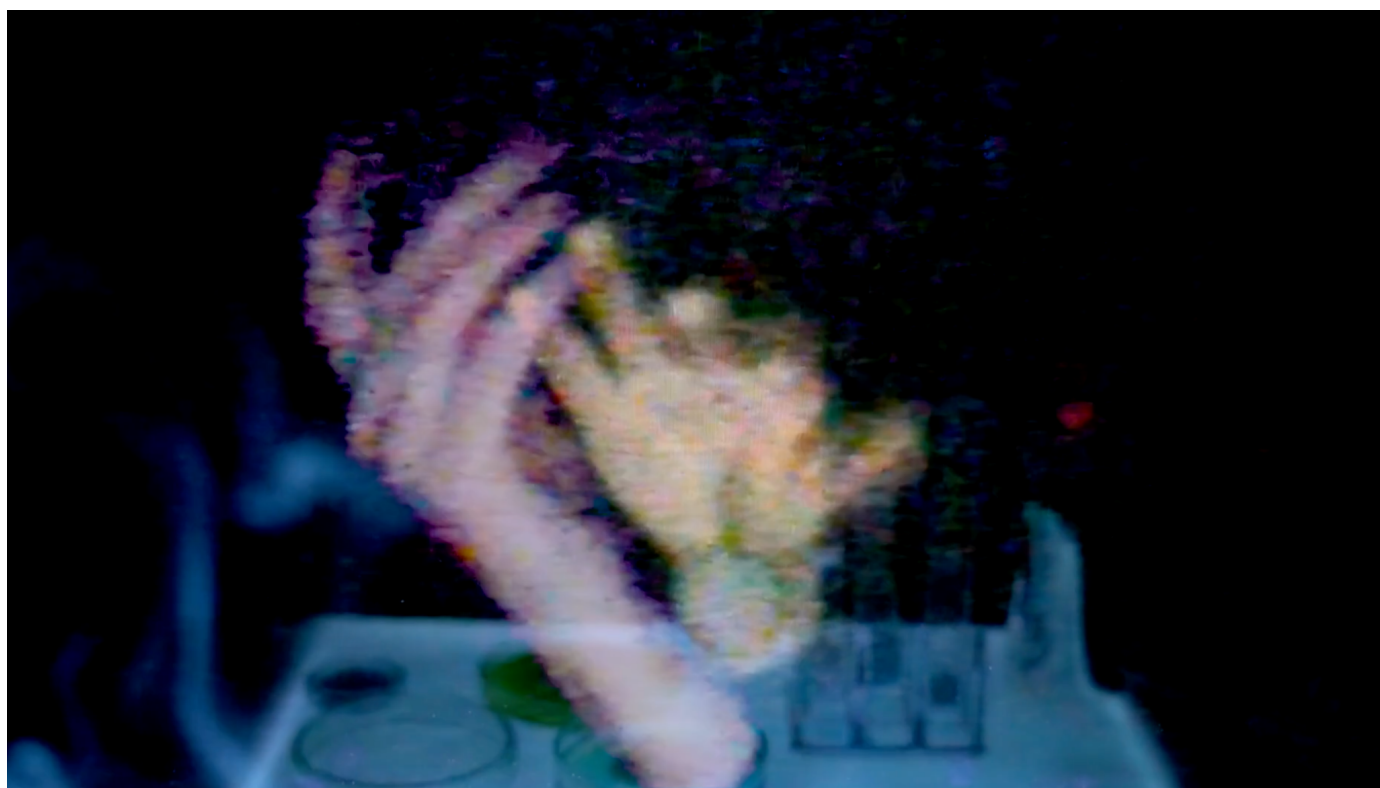
Video link: <https://vimeo.com/916003913>.

Artist's email address: Tereza.violet@gmail.com

Artist's homepage: <http://cinestheticfeasts.com>

Arist's institutional affiliation: Tangible Territory





VAG-003 Carolyn Marr (University of the Highlands and Islands, Orkney College, UK)
Stuff

Using multi-layered sound, photography, video and text, my short art-archaeology film **Stuff** delivers a multi-sensory exploration of the stuff we accumulate and how we feel about it. What is it? Where did we get it? What does it sound and smell like? How does it feel? Is it trash or treasure? If we have too much, how do we get rid of it?

The mound-like forms appearing in the film are inspired by *terps* - pre-medieval dwelling mounds in what is now Friesland and Northern Germany. Constructed from organic materials like cow dung and turf, these mounds contain ambiguous materials - pottery fragments, animal bones. Were these rubbish or ritual deposits?

Combining my own stuff (from my ceramic-based practice) piling up in my greenhouse, with the thoughts of other creative practitioners who were interviewed about their stuff, the film moves from the personal to the public, connecting the paraphernalia of practice to global concerns about overconsumption, waste and the climate crisis.

The film is the digital component of a three-part multi-media installation titled *Stuffworks*, consisting of sculpture (*Stuffterp*, image 1), a series of text-based pieces (*Wordterps*, images 2&3) and film (*Stuff*, stills in images 4,5&6). The film can be viewed at <https://vimeo.com/904899161>).

It was created in 2023-2024 for my Contemporary Art and Archaeology MA final project at the University of the Highlands and Islands (UHI).

Stuff was selected for two UK film festivals in 2024: Hull's *Unthinkable* short film festival and Lewes-based *Women over Fifty Film Festival (WOFFF)*, where it won a Commended Award for best student film. It was also screened at 37 Looe Street Gallery, Plymouth, as part of the [CHAT Archaeology \(Contemporary and Historical Archaeology in Theory\)](#) annual conference, November 2024.

Keywords: scent, virtual, digital, screen, video art

This is an artwork installation in the form of a 9:49 minute video with accompanying sculpture (the video is also being presented in virtual gallery).

Location of artwork (if multisensory): EV6.730

Artist's email address: carolyn.marr.ceramics@gmail.com

Arist's institutional affiliation: University of the Highlands and Islands, Orkney College, MA Contemporary Art and Archaeology Programme



VAG-004 Annika Kappner (V2_Lab for Unstable Media, Rotterdam, Netherlands)
Liquid Dreams (2023–Ongoing)

“Any sufficiently advanced technology is indistinguishable from magic.”

—Arthur J. Clarke

LIQUID DREAMS is an immersive and participatory multidisciplinary project by artist and researcher **Annika Kappner**. It presents critical and poetic perspectives on our relationship with artificial intelligence (AI) and its connection to the mineral kingdom.

Through a combination of immersive sensory installations, participatory performances, and guided meditations, LIQUID DREAMS invites visitors and participants to embark on a holistic journey that explores the meeting points of human and mineral intelligence and speculates on their shared history.

Participants of LIQUID DREAMS are invited to become part of the mineral kingdom. Like an algorithm, people are trained with a flow of images and sensory impressions about our relationship with minerals. LIQUID DREAMS uses the body in the analogue world as a medium to search for non-binary alternatives to dominant Western ways of perception and explores related uses of AI. The work aims to decolonise and emancipate our ways of feeling and sensing, enabling connection with and care for the self and the other – machine, human, animal, plant, mineral.

By exploring multispecies ecofeminism, technopaganism, and embodied knowledge, LIQUID DREAMS aims to challenge dominant Western perceptions of AI while fostering connections between the self and the wider world.

For Uncommon Senses V, LIQUID DREAMS is shared as Guided Audio Journey best enjoyed in a quiet space with headphones. Georgia Kareola’s article “From Supernova to Supercomputer” further contextualizes the piece in contemporary research.

LIQUID DREAMS has been developed in residency with BRAINs NanoLab UTwente (NL) and presented as immersive installation at Ars Electronica (2024), TETEM (2023), through community events at V2_Lab for Unstable Media (2023/24) and as a guided meditation online, available through newsletters and social media. Liquid Landscapes (2022/23) - a prequel researching Mycelium as a natural communication network, was commissioned by Missouri Botanical Garden, St. Louis (US). Co-funded by Mondriaan Funds.

Research Assistant: Martina Janichkova

Scent: Noa Dold

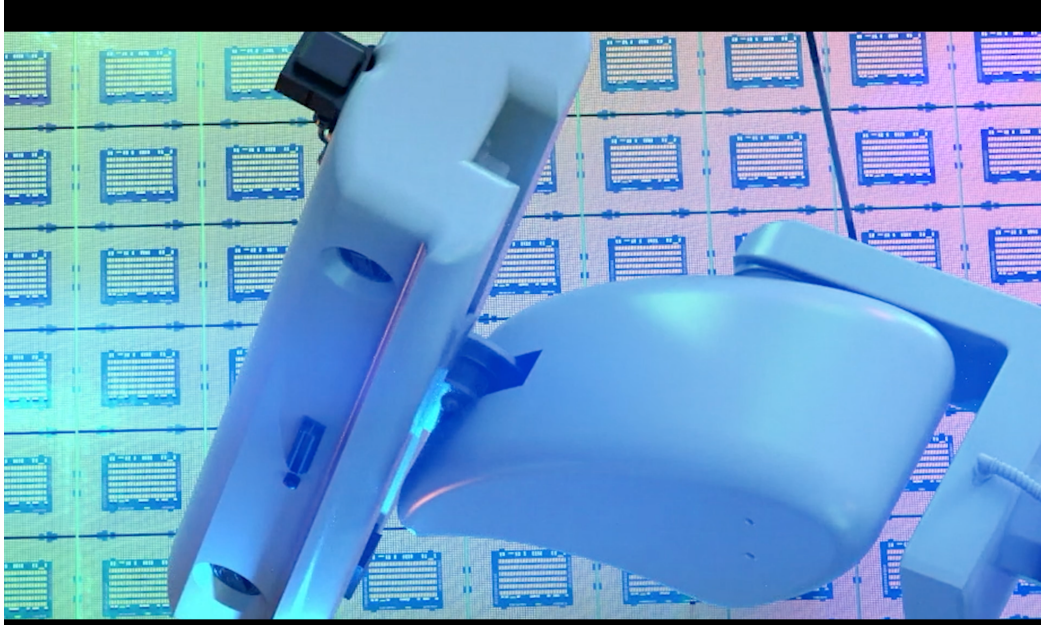
Soundworld: Eric Maltz

Keywords: Artificial Intelligence, Multispecies Ecofeminism, Technopaganism, Embodied Knowledge

This is a virtual artwork in the form of a guided audio meditation.

Artist's email address: info@annikakappner.com

Arist's institutional affiliation: V2_Lab for Unstable Media



VAG-005 Karla Berrens (University of Barcelona, Sociology Department, Spain)

Fire, pain and a brain injury. Making place and making sense.

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. Besides, I recently got diagnosed with a TBI and aural sensitivity, nociception 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 sonic piece is the result of a reflexive exploration of my newly found relationship with the making of place as a devil with a brain injury. Stop. An injury. I won't quit. I will make sense of it. I always soldier on. Why this need? Pause. Reflect. Explore. Play. Find your footing....better find your listening. Can you hear it?

Keywords: Fire, place, loud, devil, aural diversity

This is a virtual artwork in the form of a 3m25s sonic piece.

This artwork is complemented by a paper entitled Being a Devil with a Brain Injury in session 3.5.8

Artist's email address: kberrens@ub.edu

Artist's institutional affiliation: University of Barcelona, Sociology Department

Artwork link: <https://archive.org/details/cacophonies-fire-and-screams>

VAG-008 Angeliki Malakasioti (Department of Audio and Visual Arts, Ionian University)
Phantom Organs

A series of digital drawings exploring the ontology of human sensory potential and the ways in which the body is transformed, adapted, and recontextualized in the contemporary world. The role of the human body remains in a constant state of determination, shaped by its encounters with cultural, environmental, and technological phenomena. As the body evolves, it transitions into novel states of being, redefining its relationship with its sensory organs and its communication with its surrounding environment.

This project conceptually examines a series of phantom organs—ones that respond to either a past or future state of being—speculating on what it means to be a sensing human in an ever-fluctuating contemporary world. The visual language of these images integrates anatomical sketches with familiar and unfamiliar object ontologies, referencing musical instruments, machines, or everyday mechanisms. These hybrid formations of organ structures serve as a speculative investigation into imaginary senses.

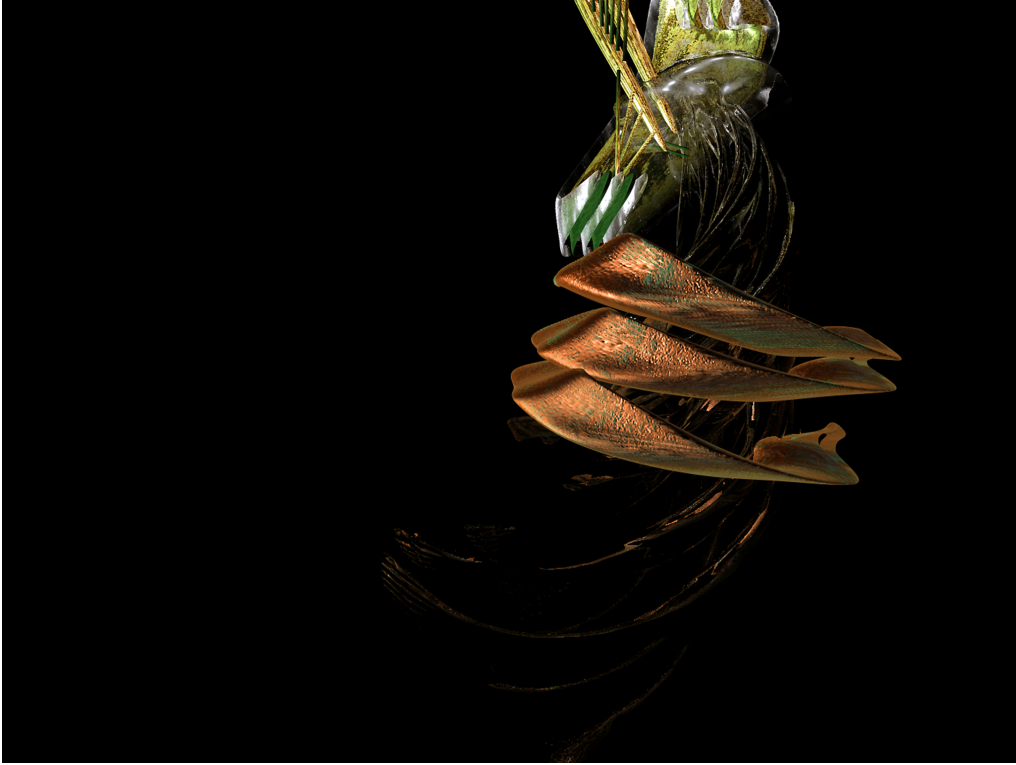
The composition is created within a three-dimensional modeling environment and structured with intricate, layered forms that encourage an interplay between familiar and unfamiliar structures. The forms appear to emerge and recede within an abstract visual space, evoking a sense of floating, shifting, or being in a constant state of flux. The overall tone of the project aims to evoke both scientific and poetic qualities, balancing meticulous detail with an abstract sense of wonder.

Keywords: body, senses, imaginary, organs, evolution

This is a multisensory virtual artwork in the form of a series of digital drawings.

Artist's email address: amalakasioti@ionio.gr

Artist's institutional affiliation: Department of Audio and Visual Arts, Ionian University





VAG-009 Sophie Anne Edwards (N/A, Kagawong, Ontario, Canada)

Conversing with a river

Crystal + clay documents a conversation with forming ice, and with clay sourced from the Kagawong River. The clay was formed into a tablet; the alphabet was marked into the semi-dry clay numerous times, then left under the waterfall. The alphabet was also typed dozens of times onto a strip of cotton and hung from a cedar tree overhanging the River, as a gesture toward ice forming language, to language crystallizing like ice.

This videopoem is part of a three year durational engagement with a local ecosystem that poses questions about language, the boundaries of authorship and readership, the possibility of collaboration with the more-than-human. Over several years the artist/author spent time on the Kagawong River, learning to listen and follow the rhythms and patterns of the flora, fauna, the weather and the water. In response to her observations, she installed a series of paper and wooden alphabets to act as invitations for various 'agents' – woodpeckers, otters, currents, ice, grasses – to edit, compose, re- and decompose. Some of these poems changed and disintegrated in a few seconds, others morphed over months.

The alphabets became a code for language, for translation, for a third space between the author's settler language and the languages of the River ecosystem, allowing the author to hear differently and mitigate the grief and frustrations she encountered as a settler, a human, and someone with a limited biological vocabulary in the face of the dynamic languages of an ecosystem, and in the context of climate change.

At heart, the work asks whether leaving behind known and dominant languages and learning to listen might engender new forms of language and longing. Might new relationships emerge from a different way of seeing, feeling, hearing, and writing the world? Is there an in-between space between human and ecosystem languages?

Keywords: more-than-human languages, third space, listening

This is a virtual artwork in the form of a series of 3-minute video poems.

This artwork is part of a larger book project entitled [Conversations with the Kagawong River](#), published by Talonbooks (2024).

Artist's website: <https://www.theblastedtree.com/crystal-and-clay>

Artist's email address: sophieanneedwards@gmail.com

VAG-010 Rosalyn Driscoll

Breathing

For decades I've tracked the sensations of breathing in meditation. This simple but profound sensory practice—always available, grounding, and interesting—connects interoceptive and proprioceptive, inside and outside, self and environment, body and world. I've made handmade paper collages depicting those sensations—floating cellular forms embedded in a field of earthen colors—and of late, long scrolls of various papers and marks to create a flow like breathing. A graphic journalist recently taught me the possibilities of cartoon panels and the equally eloquent spaces between the panels. By drawing the phases of breathing in segments, the spaces between amplified the feeling of expansion and contraction. This presentation takes the form of a video exploration of a sculpture that is composed of three open boxes made of thin steel lines (like cartoon panels) that indicate the absolute necessity of breathing. Within the boxes are structures that reflect the different qualities of the phases of breathing. Inhalation consists of convoluted rawhide resting on gauzy fabric enveloping the whole frame; convoluted rawhide covered with salt floats below. The second box, the pause between inhale and exhale, holds a round contracted ball of rawhide and photo foil. The third, exhalation, opens into a soft draped piece of leather above and flowing rawhide below.

Keywords: Breathing, interoception, proprioception

This is a multisensory virtual artwork in the form of five images.

Artist's website: www.rosalyndriscoll.com

Artist's email address: rd@rosalyndriscoll.com

Artist's book: <https://www.bloomsbury.com/uk/sensing-body-in-the-visual-arts-9781350122246/>



VAG-011 Mary Sherman (Independent composer, Ireland)

Wonderland

In Lewis Carroll's book *Sylvie and Bruno*, the inhabitants in Wonderland make an ingenious map – a 1:1 scale map of the world. But as one of characters notes, it was a bit impractical, so “we now use the country itself, as its own map, and I assure you it does nearly as well.”

Carroll's story is the inspiration for *Wonderland*, a visual, aural and kinetic cautionary tale. The installation *Wonderland* suggests a future when nature has been replaced by machines and computers. A fake irrigation system (powered by water pumped between syringes and controlled by a microprocessor) pushes strips of plastic upwards into the air. From there, a fake sun (made out of lightbulbs) power a solar cell, which causes the strips to spin and coalesce into the shape of a flower. As (hopefully) delightful as the piece is, one still wishes that humanity – like Carroll's characters – will realize that a real flower is infinity more wondrous and start to take better care of the multi-sensory marvels nature offers with just the mere planting of a seed. Germane to this Conference, is also the delayed use of sound (i.e. Roger's Doyle's musical composition *The Blue Line to Wonderland*). Think, for instance, of how long the piece would hold your interest without its accompanying soundtrack (which is an integral part of the piece, broadcast through the map on the wall).

Keywords: Installation, art, sound, kinetic, sound

This is a 1:36 minute video documentation of a kinetic artwork.

Video link: <https://vimeo.com/1055036262?share=copy#t=0>



VAG-013 Annabel Castro (University of Monterrey UDEM, Monterrey, Mexico)

Castle Grounds

Interactive map of voices portraying what monuments mean in two different geographies. One is Kumamoto castle in Japan and the other is situated in the municipality of Temixco in Morelos, Mexico. The one in Mexico, also a castle, was designed and constructed by a son to honor the memory of his deceased father's most beloved tree (a ficus Moraceae). The father, a doctor, spent several years unjustly detained in the municipality's segregation camp for citizens of Japanese heritage during WWII. It is known that he used to leave the camp at night to treat local patients for free in the town.

The interactive map presents a series of local voices from people sharing what they recall from being physically in or nearby Kumamoto Castle. What each person mentions adds to the castle and community portraits. The map also presents voice recordings of the doctor's son explaining why he decided to construct the monument, how the monument is experienced by the community, and how the community and his father experienced the missing tree. It also includes the voice of the former director of Biodiversity Conservation and research (UAEM) commenting on his perceptions of visiting Ficus (Moraceae) trees of Morelos, among other voices.

Keywords: Kumamoto, Temixco, WWII, interactive map, voice portraits

This is a virtual artwork, an "Interactive map of voices"

This artwork is complemented by a paper entitled Sensing the Borderland in the Work of Female Writers from Northern Mexico and South Asia in session 2.1.1

The artist will be participating in-person

This artist is also presenting an artwork in the Multisensory gallery (MAG-018) *Some are ruined; some are not*

Artist's email address: annabel.castro@udem.edu

Arist's institutional affiliation: University of Monterrey UDEM, Monterrey, Mexico

Link to artwork: <https://annabelcastro.org/castle-grounds/>

Link to *A Castle for Temixco* PDF Booklet: <https://centreforsensorystudies.org/wp-content/uploads/2025/05/A-castle-for-Temixco.pdf>



V-014 Anwesha Sengupta (Columbia University, MESAAS, USA)

Agony

In this series, there are six images which I created in an absent-minded state. It was only after each of them were completed that I was able to discern it as an image. During the process, I remember feeling aggrieved, helpless and afraid. I believe that by not actively thinking about what I was creating or even looking it at directly, I was able to let my fingers move in a certain automatic way guided by the feelings I was feeling. In each case the images took shape and became legible to some extent. I feel this process allowed a certain transference of the feelings into the image as the intensity of my feelings subsided at the end of this process. The act of drawing had a therapeutic effect on me. At the same time, it gave me deeper access to my mind.

These images reflect the fractured state of my mind. They were mostly created during 2015-2017 when I was under tremendous duress and was experiencing one of the most traumatic episodes of my life. Some of them were deeply personal and some instances of institutional discrimination. In most moments I felt a deep sense of helplessness. Yet the rage, the despair, the sadness and the hurt I felt grew each day and became so large that I could not contain it within me. It exuded through my fingers as I picked up what was closest to me—my phone and my laptop—and used my finger and the most basic application—either Paint or 'Notes' to just let my fingers run wild. I saw myself picking and combining colors I wouldn't think can be combined. I kept at it until I felt I had transferred what I feel out of me onto that space.

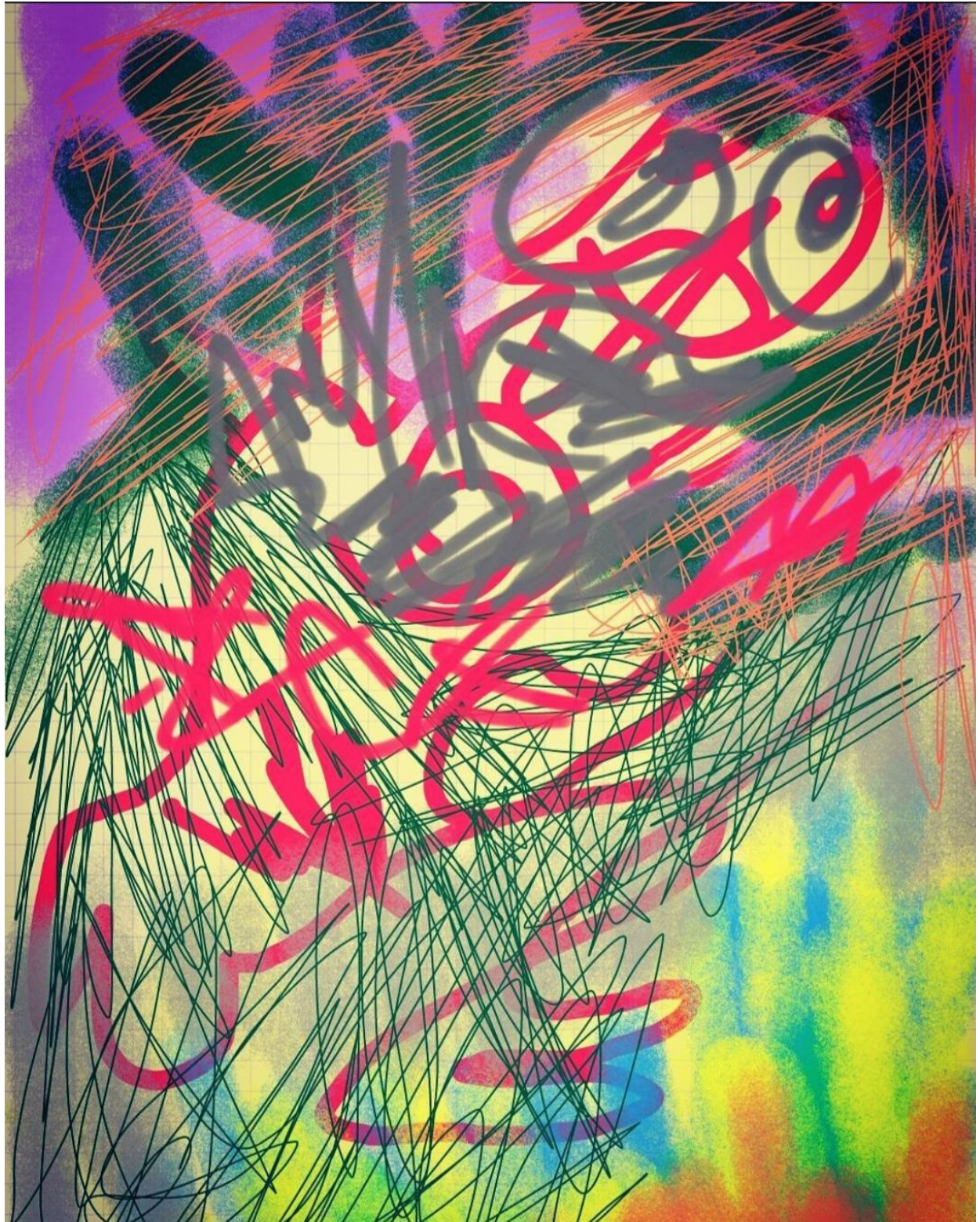
Keywords: Fear, Absent-minded, metaphor

This is a virtual artwork in the form of three images.

This artwork is complemented by a paper entitled Sensing Cities Word by Word: Examining the Motif of “description of cities” across Avadhi Sufi Romance Narratives in India in session 2.6.2

Artist's email address: as5626@columbia.edu

Artist's institutional affiliation: Columbia University, MESAAS



V-016 David Johnson

Dark Matter (2024); *Sanctuary Café* (2022); *A Pair of Pear-Shaped Pears* (2021)

I am a UK based, blind artist. I am unashamedly a blind artist rather than an artist who is blind. In my art practice I use a wide range of sculptural materials and processes. My pieces range from the monumental to the hand-held and often involve familiar, everyday objects. My art mission is not to overcome the barriers that blindness undoubtedly puts in the way but rather to show that experiences of beauty and knowledge are core elements in a blind person's life.

Artist email: davidjohnsonandart@gmail.com

Dark Matter (2024)

This oversized, ironic light bulb is painted with 3.0 black paint which absorbs 95 percent of all the light that falls on it. This contradicts the normal function of light bulbs. The visual effect of this object is that it approximates the 2 dimensional; it is similar to the shadow that appears on the white wall behind it. The visual solidity of the object is now in question. To be confident of its solidity one would have to touch it. This piece questions the reliability of the visual.



Sanctuary Café (2022)

This large interactive public sculpture consists of a life-sized 3D print of a woman sitting at a café table eating and drinking. Members of the public are invited to sit alongside the figure and to interact with both the sculpted figure and each other. This complex work involved the blind artist having collaborative assistance at every stage of its production. The production process of this piece involved developing very high levels of trust, understanding and attunement between all those involved.

Attunement is integral to this sculpture in both its production and its consumption. In its current location, the city centre shopping mall in the middle of Lewisham, South-East London, members of the public habitually sit, eat and drink with the sculpture. This piece consciously avoids the sense of reverence between artworks and beholders by the conspicuous absence of a plinth.



A Pair of Pear-Shaped Pears (2021)

Touch, perhaps the most fundamental of our senses, has been in short supply during the pandemic. This piece is about touching and not touching. The giant pears presented here don't quite touch each other and yet visitors are warmly invited to gently touch them to experience their texture and their shape as best they can. The pears are nearly identical in form, they were machined out of polystyrene and the machine was controlled by an algorithm which was created from a digital scan of a real Conference pear.



The Organizing Committee – Sowparnika Balaswaminathan, Florian Grond, David Howes – wish to thank everyone who submitted proposals for the Uncommon Senses V conference, including those who did not make the final cut.

We are particularly indebted to

- Craig Farkash (Conference planner, Backstage manager, Webmaster responsible for all communications)
- Lera Kolomietc (Conference planner and Front of House) and Aurelie Roy-Bourbeau (Front of House), and
- Ming Fearon and Abygail Berg (co-curators and enablers of the MAG and VAG).
- François Lespinasse and Jayanthan Sriram for their technical assistance

We could never have done it without you.

Thanks to all the keynotes, visiting scholars, postdocs and select graduate students who have given so generously of their time to chair the sessions.

We wish to thank the following Concordia staff for their precious collaboration

- Joanie Boivin, Manager, Academic & International Conferences; Gabriella Criniti, Event Coordinator; Christina Souliere, Coordinator; Mathieu Lavoie, Coordinator, Hospitality Concordia
- Mark Mazumdar, Steven Burgess, and David Murphy, Instructional and Informational Technology Services (IITS)
- Rebecca Wilkinson, Manager, Limène Catering
- Harry Smoak and Marc Beulieu, Milieux Institute for Arts, Culture and Technology
- Security services
- Rachel Rainville, Manager, Concordia Book Stop

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