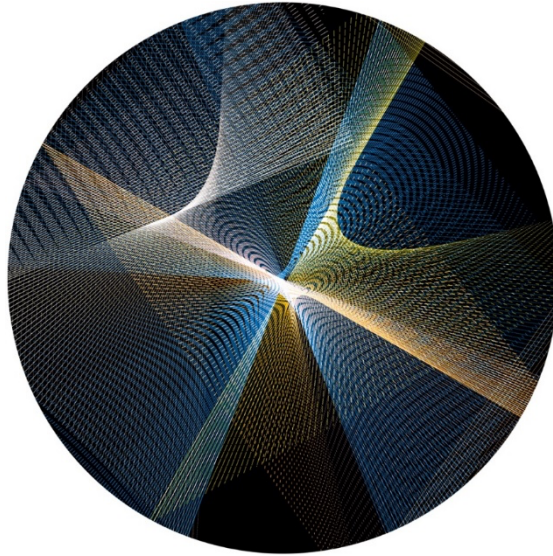


Uncommon Senses IV: Sensory Ecologies, Economies, and Aesthetics



May 3-6, 2023
Concordia University
Tiohtià:ke/Montreal, Canada

Book of Abstracts & Full Schedule

Note: This document will continue to be updated ahead of the conference start

Conference website: <https://sites.events.concordia.ca/sites/ucs3/en/ucs-iv>

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MULTISENSORY ART GALLERY
Under construction

VIRTUAL ART GALLERY
Under construction

DAY 1: WEDNESDAY May 3rd

REGISTRATION

The Registration Desk will be open from 14h00 on, for you to sign in, pick up your nametag and a printed copy of the program (8 pages). The Desk is on the 11th floor of the EV Building, as you step off the elevator (use the Mackay Street entrance to EV). It will move to the conference centre on the 9th floor of the MB Building from Thursday on.

The Multisensory Art Gallery, on the 10th floor of the EV Building, will also be open from 14h00 to 17h00 on the Wednesday, and at select times for the duration of the conference.

PERIOD 1.1: (15h00-16h30)

SESSION 1.1.1 ROUNDTABLE

Tuning into intersensorial collideroscopes: Atmospheres, ethics and neurodiversity

Organizer: Melissa Park, McGill University

This round table brings together experts in the fields of sensory ethnography, 1st person and experience-near critical frameworks in anthropology and critical disability studies to discuss the affordances and limitations of and immersive technology/techniques for understanding atmospheres and neurodiversity from multimodal (or “collideroscopic”) and cross-disciplinary perspectives (anthropology of the senses, arts, bioethics, engineering, occupational therapy/science). Topics to be addressed include: Where are atmospheres located? How can a focus on the senses enrich our understanding of neurodivergent experiences of atmospheres, and neurodiversity in general? What everyday and bio-ethical questions need to be considered when foregrounding the senses in understanding human experience? What is the relationship between sensory experiences, ethics and an aesthetics of atmospheres? How can sensory methodologies and experience-near frameworks—from neurodivergent perspectives—

challenge, refine and even re-define knowledge categories, including rethinking pressing pragmatic concerns such as loneliness/social isolation, mental health, and justice.

Participants:

Melissa Park, McGill University

Florian Grond, Concordia University

Keven Lee, McGill University

Ariel Cascio, Central Michigan University

David Howes, Concordia University

SESSION 1.1.2 PANEL

(Mis)Perception: Case Studies in the Literary Values of Vision

Organizer: Richard Newhauser, Arizona State University

Panel Abstract:

As a contribution to comparative sensory studies in literature, our panel moves between medieval Icelandic sagas, transformations in the narrative of Tristan and Isolde beginning with Old French, the seventeenth-century religious poetry of Thomas Traherne, and Vladimir Nabokov's *Invitation to a Beheading*. What makes of these diverse case studies a cohesive whole is the emphasis on the values and meanings of visual perception each scholar examines. These significations bring into focus the overall importance of how vision is used in literature to underwrite social practices: the ambiguous magic of seeing or not seeing in casting curses, the racialization of character in narrative, the potential for an ethics of perception that follows the lines of phenomenological reduction, and the ability of discernment to create liberation from tyranny. The studies shine a light on the tenuousness of literary seeing and the fragility of communicating in language what has been perceived.

Robert Harris, Arizona State University

Much of the magic and preternatural in the Icelandic sagas revolve around the senses, but of particular importance is the sense of sight. In this paper I intend to illustrate two instances within the sagas of sight being simultaneously both a method of forcing the seer's will upon the world and also a locus of unwanted invasion, one which can give way to malicious influence and eventual destruction. The oversized eyes of the revenant Glamr in *Grettis saga* enable him, at the climax of his battle with the eponymous hero, to invade the latter's mind, planting a curse which renders Grettir's only defense against such magic – the closing of his eyes – an act of personal torment. Meanwhile, in *Eyrbyggja*

saga, Odd's mother Katla uses her knowledge of magic to enact *sjónhverfing*, literally "sight-turning," on her son's enemies, beguiling their sight until a fellow magic practitioner ends the spell by blinding Katla herself. In each instance the eye is shown to be porous, sight is unable to grasp the external world without inviting it within, and what remains after sight is penetrated (or perhaps penetrates too deeply) is an image the seer cannot ignore: their own doom.

Tristan Rebe, Arizona State University

Thomas of Britain's 12th-century Old French poem, *Tristan*, reached Iceland in the 15th century as the *Saga af Tristram ok Ísodd* alongside a wider balladic tradition. The *Saga af Tristram* adapted Thomas's *Tristan* into indigenous literary models and enabled the saga to be incorporated into the larger corpus of Icelandic literature. Some of the resulting adaptations included shifts in the story of *Tristan* to move *Isolde of the White Hands* from Brittany to Spain and to change the second *Isolde's* epithet from "of the White Hands" to "the Black." I will explore how the changes in the story of *Tristan* in the *Saga af Tristram* use blackness to construct definitions of otherness through the ongoing struggle to see "rightly." Using Merleau-Ponty's approach to phenomenology, I will consider how the visual aspects of the two *Isolde's* epithets were reinforced through moments in which direct sight was denied and how the resulting misperceptions characterize the saga characters ethically. These characterizations further provide the basis for understanding an ethics of misperception which reflects the struggle of wealthy Icelanders to justify their own status abroad from their position on the periphery of the Kalmar Union and more broadly on the periphery of Europe.

Olivia Leonard, Arizona State University

In this paper, I perform a close reading of three poems by seventeenth-century English cleric Thomas Traherne—"Dumness," "My Spirit," and "The Demonstration"—in order to illuminate that poet's response to prevalent early modern anxieties regarding linguistically mediated (and thus untrustworthy) knowledge of the material world. In these poems, Traherne engages in the practice known to phenomenologists as "reduction," which for Traherne is a contemplative return to a nascent or "infant" perception of the material world absent preconception. This practice emphasizes his immediate sensory experience of objects and "impressions" within the phenomenal field, an experience primarily described in terms of clear and/or singular visual perception. This reduction is the first step in Traherne's complex ethical paradigm of sensory contemplation and enjoyment, in which material objects non-verbally communicate their essential natures to one another, and human sense perceptions ultimately mediate the goodness of the material universe to

the immaterial divine. As is typical of Traherne's capacious philosophy—and enduringly relevant for broader discussions of phenomenology and literature—the poet paradoxically expresses a deep suspicion of language, which he describes as an “infection” that clouds understanding, while he also relies upon language and literary form to relate both experience and ethics.

Uday Kanungo, Arizona State University

In this presentation, I aim to approach Vladimir Nabokov's *Invitation to a Beheading* by foregrounding the act and significance of visual perception throughout the novel, and argue how the development of a particular kind of “faceted eye” and its ample range and sensitivity of vision aids the liberation of the imprisoned protagonist from an authoritarian regime. Using the formalist critic Viktor Shklovsky's distinction between “seeing” and “recognizing,” I aim to show that Nabokov depicts a regime which punishes dissidents not on the basis of abstract beliefs or the ideologies they hold, but because of the concrete act of visual perception itself. As a corollary to this argument, I contend that a “diligent eye” becomes a crucial ally for the protagonist Cincinnatus in his journey towards liberation. A part of this second argument will also focus on the painterly nature of this eye's perception, positing that a pivotal way that Cincinnatus' liberation takes place is by him moving away from reading/writing to painting/viewing.

SESSION 1.1.3 SENSATION AND REPRESENTATION I

Sensing Creation in Old English Medical Writings

William Brockbank, University of Bern

This paper will take the corpus of surviving Old English medical writings in order to illustrate some of the ways in which learned people writing in early medieval England understood the faculties of sense and the sense data that they could perceive. Texts such as the Old English Herbarium, Bald's Leechbook, and the Lacnunga attest to a wide variety of afflictions of the body, including, and often especially, the sensory organs. Although many morbidities were understood to come from within the body itself, many more were held to afflict the body from without, that is to say from the external, non-human world. Whilst we may conveniently call this external world and its denizens ‘nature’ or ‘the environment’ today, early medieval authors and users of medical texts viewed this world as the larger part of God's Creation, not least since early English medicine was firmly rooted in learned Christian culture. This paper will argue, then, that Old English medical texts reveal how their authors and users understood the external ‘environment’ (or, more properly, Creation), as well as the diseases it could cause, through the faculties of sense.

Embodied Pedagogizing: Toppling monuments and insurgent subjectivities.

Maria-Carolina Cambre, Concordia University

Catherine Walsh, in *Gritos, grietas y siembras de vida* (2017), encourages readers to think of pedagogy as a verb, to pedagogize (p. 19) and to delink from the reproductive logic embedded in relations of subjection typical of colonialism and patriarchy. She follows Argentine philosopher Enrique Dussel in highlighting the ethics of praxis, consciousness and action and its pedagogizing sense. For Dussel, pedagogical experiences are not about learning, one doesn't learn in classrooms with theoretical notions of "consciousness". Rather action, actioning (action-in-which-we-are-taking-consciousness) is a material lived experience and process with the potential for transformation. This transformation, for Felix Guattari, in *Molecular Revolution in Brazil* (2007), begins on a molecular level when individuals begin to question "dominant modes of subjectivation," those produced by a capitalist system, and they begin to observe how they reproduce or resist those modes, it initiates a validation of "molecular social practices." Taking the case of the 2020 protests erupting after police murdered George Floyd, to the politics of defacement internationally, I will mobilize images and social media exchanges to think about the affective valences of toppling monuments in this historical juncture and situate these moments as pedagogizing molecular social practices.

Sensory Pedagogies for Online Learning

Ehsan Akbari, University of Regina

How can we use our screens in educational context to touch others? How can train our senses of sight, sound, taste, touch and smell with these tools? How can we better listen to each other or notice our surroundings? How can we get to know each other more deeply when we are restricted to online environments? As a university lecturer, I struggled with these questions during Covid-19 pandemic, which forced teachers and learners everywhere online. As an educator, I am deeply committed to ways of teaching and learning that are relational, critical and embodied. The recent predominance of online and hybrid education has compelled me to think deeply about how I can utilize online learning spaces in ways that connect learners with their peers, and promote embodied and critical ways of thinking. Sensory methods are highly productive for engaging the whole learner in relation to their environment. In this presentation, I discuss some ways I use the senses to engage learners within online learning environments. I also present the methods of mobile sensory photography and online sensory cartography as powerful creative tools for enabling groups of learners to attend to their surroundings, express their identities, and learn about each other.

SESSION 1.1.4: HISTORIES OF SMELLING

Dispersing the Devil's Stench: Shifting Perceptions of Sulfuric Miasma in Early Modern English Literatures

Andrew Kettler, University of South Carolina

From approximately 1500 to 1650, English references to sulfur's stench focused on sensory indications of hell, demons, and wickedness in worldly environments. Thereafter, most English references to the pungent rock turned proportionately to technics, medicine, and progress. The increasing presence of sulfuric miasma within secularizing applications for fumigations, gunpowder, and industry led to a limiting of the role of sulfur as a signifier of hell manifesting within English environments. Due to economic incentives, religious discourses on brimstone atmospheres faced semantic dispersion whereby sulfur took on a growing number of connotations rather than the terms previous preponderance as an environmental signifier of the scent of the devil and his toadies. These shifting literary associations for sulfur exemplify the fluctuating powers of the market, religious voices, biopolitical networks, and the state to define what is matter out of place, or what can be considered too environmentally toxic for economic consumption.

To Believe, Breathe AromaRama: Cinema's Aerosol Age

Jas Brooks, University of Chicago

Today's understanding of scented cinema is deeply flawed. Over the last six decades, critics, public, and academics have dismissed the scented travelogue "Behind the Great Wall" (1959) in AromaRama as a resounding failure and cheap marketing ploy. However, bibliometric analysis of 145 published works suggests that this understanding is shaped almost entirely by only two negative reviews from the New York Times and Times magazine. So, what is AromaRama? Charting the history of this olfactory experience reveals early intersections with Cinerama, mature concerns around scent direction and delivery, amongst many other findings. Shockingly, revenue and consumer reports do not point to failure. By regrouping 75 first-hand accounts of the experience and putting them in conversation as a "historical sensory panel," the experience's scents and – more importantly – specific shortcomings, potentials, and successes come into focus. This paper aims to reframe how we talk about the experience known "Behind the Great Wall" in AromaRama.

On narrative approaches using olfactory art as a memory aid for older people

Akira Nakagawa, Kyoto college of nursing

Yoko Iwasaki, Kyoto-saga Art College

Yasuaki Matsumoto, Kyoto-saga university of arts (Kyoto, Japan)
Yuriko Sugihara, Doshisha women's college of liberal arts (Kyoto, Japan)
Akio Maita, Hokkaido university

The phenomenon of scents reminding us of the past is known as the 'Proust effect', but it also seems to be an impulse that makes people want to share their memories. We have witnessed many times, after experiencing olfactory art during workshops in Swedish museums, exhibition visitors start chatting incessantly. This inspired us to launch a cross-disciplinary study by aesthetic researchers, artists, geriatrics researchers and psychiatrists to explore the methodological construction of a narrative approach to using olfactory art as a memory aid for older people. When people recall the past through scents, conversations are triggered, which in turn can have physically and mentally beneficial effects. Furthermore, other sensory input can stimulate the senses of sight, touch and hearing in a well-balanced manner as an art, not just scents. At the conference, the narratives of more than 10 elderly people induced by olfactory art will be analysed using NVivo linguistic analysis software, and the results will be presented. Likewise, the olfactory art used in the research will be submitted for the conference (a workshop is also planned).

SESSION 1.1.5: PSYCHOANALYSIS AND THE SENSES

The Eco Skin: From an Egocentric to an Ecocentric Approach to Embodied Subjectivity

Ahmadreza Mohammadpouryazdi, Concordia University
Marc Lafrance, Concordia University

This paper seeks to understand how the skin is bound up in the dynamic relationship between the self, the body, and the world. It draws on the increasingly influential subfield of "ecopsychanalysis" to reflect on how we might give voice to the voiceless nonhuman objects of nature by conceiving of human subjectivity as constituted by and through them. Using the COVID-19 pandemic as a case study, we argue that the skin cannot be seen merely as that which separates human bodies from their ecological surroundings. Instead, it must be seen as that which allows human bodies to extend into the world while also allowing the world to extend into them. With this in view, we ask: how can an ecopsychanalytic perspective allow us to better understand how the skin is an integral part of the ecological landscape? To answer this question, we introduce a new concept that we call the 'eco-skin.' We show that this concept allows us to see the skin as both a literal and a metaphorical phenomenon that envelopes a wide range of objects spanning from the psychic to the somatic and the human to the non-human. We conclude that

recent ecological crises such as the COVID-19 pandemic reveal the extent to which human beings have failed to protect the “skin of the earth” from their exploitative activities. We argue that in an age of large scale ecological crises and their catastrophic outcomes, we must move from an egocentric to an ecocentric approach to embodied subjectivity.

‘SENSING THE ART OF THINGS: Working with materials, objects and a sense of touch as an artist and Art Psychotherapist’

Helen Jury, University College London

The unconscious is intrinsic to the perception of materials and objects through the sense of touch, developing as further self-awareness, perception and insight into psychological material, helping provide a ‘rich, somatic experiential encounter’ with artwork (Lauwrens, 2019). As an artist, response to materials is inherent to creation of artwork: hands respond to texture, temperature, form, materiality, consistency, smell and sound of substances used; a fundamental part of process. Process and product are intertwined. A ‘creative accompaniment’ in Art Psychotherapy parallels the client’s journey, and exploration of iterative processes in artmaking (video series, repeated exploration of process through drawing) ask: what’s the altered, enhanced and informed perception and experience in this version that I can learn from? Artist and Art Psychotherapist complement, iteratively, the process undertaken by the client or patient in their multisensory psychological journey, enabling insight in to non-verbal creative realisations related to the self and explored through artmaking. In my artwork, I present exploration of a sense of touch that expands and informs artistic processes alongside non-verbal creative experience in the Art Psychotherapy space.

Sensitive Skins: Didier Anzieu and the Sensory Life of the Body’s Surface

Marc Lafrance, Concordia University

Over the course of the past decade, French psychoanalyst Didier Anzieu has become an increasingly influential figure among contemporary cultural theorists interested in thinking critically about the relationship between sensory life and subjectivity. His work on the “skin ego” has been especially important in this regard. And while a growing number of scholars have sought to apply Anzieu’s work to a variety of objects and contexts, few have set themselves to the task of understanding the theoretical underpinnings that make it both intelligible and meaningful in psychoanalytic terms. With this in view, my paper will show that Anzieu’s approach is not only steadfastly Freudian and resolutely Kleinian but also defiantly anti- Lacanian. More specifically, it will demonstrate that his “psychoanalysis of skin” is characterised by a unique synthesis of Freud’s work on hysteria and Klein’s work on phantasy as well as by a spirited rejection of Lacan’s work on the linguistic structure of the unconscious. Having established

his theoretical framework, I will then discuss how Anzieu understands and, ultimately, makes use of the four key concepts that constitute his approach: that is, the unconscious, the phantasmatic, the sensorimotor and the intersubjective. In the end, I will argue that it is precisely Anzieu's imaginative rethinking and reworking of these four concepts that enables him to elaborate an essentially embodied and sensorially "sensitive" account of human subjectivity.

SESSION 1.1.6 WORKSHOP

Ways of Knowing Trees Through Sound, Movement and Drawing

Organizers: Lisa Sandlos, York University

Eleni-Ira Panourgia, Filmuniversität Babelsberg KONRAD WOLF, Berlin

Rennie Tang, California State Polytechnic University Pomona, California

Lisa Sandlos, York University

In this workshop, we explore the question: How can we use our senses to know trees and foster ecological empathy through interdisciplinary methods across landscape design, sound art, and dance/movement? We invite participants to develop sensory responses to real or imaginary trees as impetus for sonic kinesthetic expression. The workshop will encourage interaction with trees to reveal the aliveness and ongoing transformation of forest landscapes and to explore how ecological processes are perceived by humans through their senses.

In experimenting with modes of listening and sound-making, embodied drawing, and somatic-kinesthetic practice, the participants' interpretations of sounds, shapes, movements, and textures of trees will be woven together to create a sonic kinesthetic score. The co-created score will be designed to serve as an open-ended prompt that participants may use later to generate sonic kinesthetic experiences between trees and humans in any forest landscape. This workshop invites a collective reimagining of forests as spaces where living beings can reestablish more reciprocal relationships with each other and discussion about how a sonic kinesthetic approach may help diverse human populations move beyond objectification and separation from the sentient world.

PERIOD 1.2 KEYNOTE (17h00-18h30)

Multisensory Storytelling, Disability, and Research Ethics

Kathleen Sitter, University of Calgary

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

PERIOD 1.3 RECEPTION (18h30-20h00)

Opening Reception: An Insipid Banquet

We asked our chef, Benjamin Girard, to imagine a tasteless event, or insipid banquet, for the opening reception. This was not easy for him, but we really wanted you to have an experience of sensory underload, a palate cleanser, before the conference gets under way. So far, Benjamin has come up with a menu that includes celery, melon, and unsalted crackers with Kraft slices (also known as “American cheese”). For beverages, there will be fruit juice (unsweetened cherry fruit juice) and a selection of wines, including a dry white wine that is so dry it contains no liquid whatsoever and consists entirely of air. This might sound like a sensory purgatory, unless you are a person of subtle taste, but do not despair because there will be a lottery and 12 lucky participants (in two groups of six) will be escorted to a special room where noted New Zealand wine writer Dr Jo Burzynska will lead them in a 15-minute multisensory degustation.

If you are not one of the lucky twelve on Wednesday evening, there is always Friday when the experiment will be repeated and twelve more winners (in two groups of six) will have the opportunity to join with Jo in a degustation. It should be noted that for the Friday event, called “A Feast for the Senses/Explosion of Flavours,” we gave chef Benjamin free rein (on a limited budget), and look forward very much to tasting what he serves up.

*The reception will not be televised on zoom.

DAY 2: THURSDAY May 4th

PERIOD 2.1 (9h00-10h30)

SESSION 2.1.1 PANEL. *On Sensory Ecologies; or Delving into the Body's Interlocutions of Space, Time, and Movement I*

Organizer: Thomas Carter, University of Brighton

Panel Abstract:

This panel uses sport to address the complex interactions and iterations of sensing how one's body produces not only awareness of one's bodily matter but also enacts spatial and temporal sensibilities in relation to that material in specific environs. Sport requires a material human body and by querying the requisite material embodied movements in sport, we seek to comprehend the ways in which senses are enmeshed with one another. The refinement of sporting senses depends upon and enacts material and immaterial aspects of our surrounding environs. We focus on how corporeal movement generates sensory capacities that lead to various capacities for movement. The papers of this panel consider the myriad ways in which the cultivation of the senses is not a deliberate development of any singular sense but an interwoven sensorial ecology emergent through motion and connection. What makes these papers interesting is that while all fall under the umbrella of sport, the moving, sensorially engaged bodies generated in each case study differ quite widely leading to the general argument that the emergence and cultivation of sensory ecologies is found broadly amongst specialist practitioners of all sorts, not just in sport.

Sensing Space and Time: Modelling Landscape Change in Canada's Mountains

Sarah Jacobs, University of Victoria

Between 1888-1858 hundreds of government surveyors summited Canada's mountains and took pictures of the landscape in order to create maps for settlement and resource exploration. Decades later, through sheer good fortune, a philosopher and a forest ecologist stumbled across some of these old photos and established the Mountain Legacy Project (MLP). For the past 2 years I have been working with a team of researchers at MLP who do some remarkable things with these photographs. They reascend the mountains, repeat the photographs and create visual models of the contemporary and historical landscape. Building on sensory ecologies and Christina Grasseni's work to

resituate vision within anthropology, I explore how these researchers learn to feel and see the landscape. I contend that while their work emphasizes acts of vision, it demands a multisensory engagement with the places they visit. I further outline some of the affective dimensions of their practices, exploring the careful work that goes into making facts.

Fluid Movements in Watery Environments: On the Immersive Ecology of Outdoor Swimming

Sean Heath, Independent scholar

This paper uses outdoor swimming to explore how swimmer's come to senses the material movement of their material bodies and to enact temporal and spatial sensibilities in sculpting their environs as part of 'natural' environments. The complex entanglements of the senses in this immersive outdoors practice expands the sensory capacities of swimmers, shaping a sensorium which includes the perception of materials, energy, and non-human others. An enacting temporal and spatial sense perceptions in refining bodily movements in turn generates novel sensory capacities in relations with environments and a distinct immersive ecology because of the shift in one's environs.

Aftasten/Tantear: Muslim Runners Feeling their Way in the Outdoors

Jasmijn Rana, Leiden University

We are constantly feeling our way throughout the world: to grasp it, understand it and make it one's own. There is a verb in Dutch for this process: *aftasten*. 'Tast' (touch), implies a practical, tactile process of scanning and feeling. *Aftasten* is however mostly used in situations where physical touch and skin contact is not involved. New situations that feel uncomfortable incite the use of this term. Muslim recreational runners in the Netherlands literally use this term to explain their navigation of the green outdoors, but I also encountered the same process among Muslim runners in the USA. This paper explores the process of *aftasten*, while building on the decolonial feminist scholarship of Rosalba Icaza and Maria Lugones, who use the Spanish translation of this term, *tantear*, 'both in the sense of exploring someone's inclinations about a particular issue and in the sense of "*tantear en la oscuridad*," putting one's hands in front of oneself as one is walking in the dark, tactilely feeling one's way' (Lugones 2003:1). A focus on the process of *aftasten/tantear*, which foregrounds 'knowing as a sensorial and sensual experience (Icaza 2022:4), helps understand how outdoor recreation can be a site of resistance and liberation.

SESSION 2.1.2 SENSORY ETHNOGRAPHY I

Sensing together: collaborative and comparative experiments in in a team sensory ethnography

Anna Harris, Maastricht University

Increasingly our research projects entail interdisciplinary, transdisciplinary, hybrid and international collaboration. Connecting across these spaces is crucial for meaningful work together, as is critical questioning and generative friction. Sensory research offers an extra challenge, regarding sharing sensory details, bringing our sensuous selves and finding adequate forms of expression and gathering. How to learn about each other's sensory assumptions, methodologies and findings? How to meaningfully compare and analyse together? How to practically and feasibly generate insights that draws from the specificities and similarities across sites? While sensory scholarship has advanced greatly in relation to the individual researcher, conducting team sensory research can seem largely uncharted terrain. Sensory experimentation is necessary. In this presentation, we share experiments from our team sensory ethnography research project, SenseSquared. In this project partners from six learning contexts come together to explore radically new forms of primary school education, using sensory and artistic approaches. We are artists and musicians; art, music and museum educators; anthropologists and pedagogical specialists. Ultimately we believe that sensory approaches can contribute to a rethinking of education, and also in the process, a rethinking of how research groups communicate together, gather together, and make research together.

Sketching a sense of presence: graphic ethnography as speculative positioning into a neurosurgical context.

Maxime Le Calvé, Humboldt University Berlin

My current fieldwork consists in a graphic inquiry and a participant exhibition at the department of neurosurgery of the university hospital of Charité in Berlin. In neurosurgery (as in anthropology), various modes of knowing and sensing are cohabiting : notions of scientific rigor and precision are entangled with evocations of talent, of humility and of charismatic aura. Brain and nerves are given the status of active partners to the surgeon (and the ethnographer), subduing our idea of the human subject on both sides of the scalpel (and of the pen). I will argue in this paper that sketching can be a way to attune oneself to neurosurgical practice, and thereby diffract a plurality of ways to know and to act in neuro-clinical settings. What if it wasn't all science, but also an art —and perhaps a bit of a mystique? By bringing the notion of experience back to the core of training, planning and performing interventions, this speculative approach encourages other frameworks and leverages epistemic and artistic conversations. The inquiry becomes a matter of navigating a sensorial ecology pervaded with multiple aesthetics, which can be played around with or countered to deliver pungent atmospheric effects (Le Calvé 2018).

Animating the handmade: places of nostalgia or where the city still lives?

Aristofanis Soulikias, Concordia University

Today's accelerated pace of new and "improved" means of image-making offers not only faithful representations of (virtual) reality, but a whole new language of experimentations. Reverting to physical materials manipulated by hand is largely reserved for eccentric or nostalgic pursuits. Film animation, the visual art that has always been in step with technical advances and has drawn awareness and curiosity about them, perhaps more than any other art form, illuminates quite plainly the antithesis between the current and the traditional.

Without casting judgment on nostalgia, the present paper challenges this dismissal of physical craftsmanship as nostalgic and argues for the possibilities still unexploited and stories still untold in film animation, where the handmade aspect in image-making is significant, especially in films depicting the built environment.

My research examines film animation and its techniques as a paradigm of city building and living and brings into focus neglected aspects of the haptic that both of these realms can incorporate in synergy. Specifically, I will illustrate how the material-based animation reveals the multisensorial nature of the aged city as well as how handmade techniques lay bare the inadequacies of a sensory-hungry present: a case for valorizing bodily experiences in both animation and the city, beyond nostalgic leanings.

SESSION 2.1.3 SENSORY DISABILITY STUDIES

An exploration of lived interoceptive experiences among people living with serious mental illness

Ben Lee, University of New Hampshire

People living with serious mental illness(es) (SMI) such as schizophrenia are known to have difficulty recognizing their internal bodily states (i.e., interoceptive unawareness). However, such findings were generated in research laboratories, disconnected from contextual factors (e.g., time, location, mood) that influence people's awareness of their body. The purpose of this paper is to argue in favour of using an embodied understanding of interoception to inform research. I provide examples from a study on developing an instrument about daily sensory experiences with collaborators living with SMI. When asked to provide everyday examples of sensations collaborators (dis)liked in everyday life, several provided interoceptive examples, even though most of them were unaware of "interoception" as a term and concept. Through describing their various daily activities, the

collaborators demonstrated awareness of their internal needs (e.g., temperature regulation, release of pressure and stress) changing throughout the day. This finding suggests researchers may have underestimated people with SMI's interoceptive awareness. Instead of relying on abstract conceptualizations of interoception from the literature, context-specific, embodied examples from everyday life may be more informative and helpful in raising awareness of this important yet overlooked sensation among people living with SMI.

Celebrating neurodiversity through architecture

Narimen Draouil, National School of Architecture and Urbanism, Tunis (ENAU),

For a neuro-divergent brain that suffers from filtering or regulating the information that it receives, the environment may be a source of discomfort or even danger. In this light, can adapting the environment through changes in architecture be a possible solution to emotional regulation and sensory problems?

Based on the body of literature studying neuro-architecture, i.e. study of how the brain absorbs, interprets and manages to reconstruct the spaces it observes, the present work explores the extent to which educational buildings have a psychological and neurological effect on its users, especially neurodivergent students. In Tunisia, neurodivergent students rarely make it to the secondary years of education. Using in-depth interviews with neurodivergent students in Tunis, their parents and their teachers (data currently being collected), with questions looking into how they interact with the current urban structures (especially the site that hosts their educational institution), we seek to understand in which cases these educational institutions can cause overstimulation? What are the alternatives offered by neuro-architecture, through biophilic design and designing for senses, which can make the integration of neurodivergent students in the Tunisian educational system much easier?

Textiles as Method: Resisting ableism in research through multi-sensory methodology

Jessie Myfanwy Stainton, Concordia University

The first-person experience of individuals with intellectual and developmental disabilities (IDD) has been relegated to the margins of humanities research, where people with IDD are often studied as passive subjects, from the perspective of the researcher. I argue that qualitative research methods that privilege written and spoken forms of communication and self-representation exemplify a sensory hierarchy that has been instrumental to this marginalization. To challenge this hierarchy, I develop a multi-sensory

methodology called “craft-based interviews,” where the research process is mediated through textile co-creation. By subverting the dominant paradigm of research on or about people with IDD, this material-based approach privileges the notion of researching with. Reflecting on fieldwork completed during my thesis (2021), in this paper I introduce the framework of “craft-based interviews” as a process-based method informed by the fields of sensory studies, critical disability studies and research-creation. Through a detailed thematic analysis of “craft-based interviews” conducted with two people with IDD, I consider how a multi-sensory approach opens new channels of communicating in ways that resist intellectual ableism in research practices.

SESSION 2.1.4 SENSORY DESIGN I

Sensorially inclusive architecture: adaptive spaces for the visual and aural well-being of sensory-diverse people

Fidal Meraz, UWE Bristol

Spaces seem designed, primarily through visual geometrical procedures, privileging some users. Vision has a prominent role in the spatial experience driving our attention through visually salient features. However, spatial experiences are multisensorial and dependent on interactions. For example, visual stimuli may not equally impact the experience the sensory challenged, who rely on different senses. Additionally, sounds alter the individual's perception by grouping aural cues to form mental maps. Perceptual research of the sounding environment reveals that although visually engaging, space can induce harmful effects. Patterns or scenes with geometric characteristics found in nature may have instead a positive impact.

This presentation aims first to identify spatial features that can promote visual and aural experiences of wellbeing. Secondly, it aims to explore these experiences with technological enhancements. Thirdly, it aims to suggest initial design strategies to make space inclusive of sensory-diverse users. On one hand aesthetic-phenomenological methodologies are proposed to explore salient dimensions of perceptions with spatial and temporal dimensions offering theoretical frameworks. On the other, cutting edge computational architecture offers integrative synergies between mathematics, biological systems, and design processes to assist in the enhancement of sensory stimuli for a broader range of people.

Spatial, sensory and programmatic qualities of three Modern housing complexes of Santiago de Chile

Ximena Arizaga, Pontificia Universidad católica de Chile

Research aims to understand urban ambiance in housing complexes of the modern movement built in Santiago de Chile between 1965 and 1976. In these, a different logic to the traditional compact block of the Latin American city was configured, with important interior public spaces, circulations and commercial plates that were dissociated from the street and vehicular traffic. These urban projects represent a way of densifying the city from which lessons for the future can be drawn. The research seeks to learn from the possibilities of these built forms and reveal the preferences of users for these public spaces identifying its spacial, sensory and programmatic qualities in circumstances where the densification of the city has become an imperative.

The “Stylus Project” as Multisensory Experience Design: Crafting Techno-Somatic Approaches to Design

Stephen Fernandez, Wilfrid Laurier University

Clayton Harding, Wilfrid Laurier University

The “Stylus Project” attends to the role that the multisensory and techno-somatic capacity of our body plays in shaping our embodied perception of our interactions with the media technologies that we encounter daily. The objective for this project is to construct a wrist attachment with a “snap strap” mechanism that does not rely on precise hand/finger movement to fasten it to the user. This accessible wrist attachment is connected to a digital stylus that allows users to interact comfortably with touchscreens on digital devices. Building on a “techno-somatic” approach to design, the project develops insights into accessibility challenges that people with limited hand mobility experience when interacting with digital touchscreen interfaces. A techno-somatic approach to design considers how our creative design ideas can be efficaciously implemented through user-centered design. Techno-somatic experiences are self-sensing experiences that allow users to be aware of the multisensory stimuli that directly affect their perception of their interactions with digital media technologies (Paine 2015). In this presentation, we discuss how our design for a haptic-based multisensory stylus facilitates the development of sensorial and perceptual awareness through techno-somatic experiences that help users become attuned to different experiential modes of interacting with both physical devices and digital interfaces.

SESSION 2.1.5 HUMAN-MACHINE INTERACTION

From Function to Experience: A Call for Adaptive and Dynamic Human-AI Interface Design

Roxana Girju, University of Illinois at Urbana-Champaign

Deana McDonagh, University of Illinois at Urbana-Champaign

Digital devices are no longer just tools, as they are integrated in our existence, uncovering a continuum from our lived body to the world (objects, people, places, practices). Inspired by the enactive theory and the phenomenology of perception, we call for a methodological shift in the design of Artificial Intelligence (AI) systems to be centered around the observer and their embodied experience in the generation of knowledge. We propose design criteria intended to reflect the user-AI experience as it undergoes changes that result in an erosion of the basic subject-object duality.

Focusing on the coordination between function and experience in AI, we will touch on the role of language, mind and body in actual experience and suggest ways to interpret the output of such systems leading to more balanced and relevant design outcomes. The definition of intelligence thus shifts from problem solving, to AI's capacity to enter a shared human-world space of significance. We argue that the future of AI will better serve humanity if it shifts focus from trying to duplicate human understanding, to directly empowering humans by rising awareness and enhancing their agency and lived experience through better designed interfaces that mediate our multi-sensory interactions with the world.

Investigating the art of touch in Willem Boshoff's 'Blind Alphabet'

Jenni Lauwrens, University of Pretoria

Willem Boshoff is an internationally-recognised South African artist whose installation, 'Blind Alphabet' (1990-ongoing) is made for blind people who may touch its various component parts and access its meaning via information provided in Braille. As part of Boshoff's attack on the ocularcentrism of the institution of art, sighted viewers are prohibited from viewing the beautifully crafted sculptures hidden in black mesh boxes and leave the exhibition disappointed and frustrated. Some scholars have suggested that the installation 'ennobles' touch in aesthetic experience.

And yet, researchers have neglected the ways in which blind people experience this installation. Curiously, by ignoring blind people's tactile experiences of Blind Alphabet, scholars have ironically contributed to the dominance of the visual in their analyses of an installation that purports to challenge this very issue. It is my contention that the installation provides the ideal opportunity to gain more insight into touch as an aesthetic experience about which very little is known. This presentation will describe research that I conducted with blind volunteers and sighted volunteers who were blindfolded whilst touching selected sculptures in the installation. My aim is to describe the modes of haptic engagement the work elicits in those who do not see it.

Intelligent Sensibility: Human-Machine Symbiotic Agencies

Mona Hedayati, Concordia University-University of Antwerp

This proposal is an effort to examine the codes of interaction between the carbon-based and the silicon-based, i.e., the human and the machine, notably the shifting agencies addressed by adopting feminist technoscientific and new materialist lenses to grapple with the techno-industrial paradigm shift that has been (dis)figuring the anthropocentric condition. The first part of the paper lays down the qualities of this emerging ecology while recognizing the importance of human accountability and situatedness. The focal point of this survey is the anthropologist Lucy Suchman's classic *Human-Machine Reconfigurations* which is elaborated upon through anchor points she posits revisiting Donna Haraway and Karan Barad's arguments. The second part engages with the implications of such a coupling for human and machine sensoria by alluding to Suchman's notion of reconfiguration in order to envisage the qualities of a distributive sensorium that this regenerative agency can put forth. Theorized as a curious intelligent sensibility, this hybrid sensorium is meant to adapt to situated moments and context-specific local conditions where sensory human-machine acts of becoming can shape our everyday interaction with our technology-mediated environment.

SESSION 2.1.6 WORKSHOP

In Conversation with Kinda Studios: The Senses of Our Internal World

Organizers: Robyn Landau, Kinda Studios
Katherine Templar-Lewis, Kinda Studios

It is all too easy to focus on the central external 5 senses. But beneath the surface in our internal bodies, there are a host of supersenses. The past 10 years in neuroscience have shown the huge impact of these often overlooked internal senses are firmly linked to nearly all facets of mental health and connection. While sensory designs and aesthetics are making huge advances in the creation of spaces and technologies for health, exploring how to better work with the powerful internal senses such as interoception and proprioception are often overlooked. Linked to everything from emotional regulation, anxiety and body dysmorphia, to autism, athleticism and mindfulness, the senses which shape our internal world are fundamental to be placed at the center of designs and experiences. This 'In Conversation' with Katherine and Robyn co founders of Kinda Studios explores integrating these internal senses into Science-Informed Designs, and how by doing so, we can transform the world of sensory design.

PERIOD 2.2 (11h00-12h30)

SESSION 2.2.1 PANEL.

On Sensory Ecologies; or Delving into the Body's Interlocutions of Space, Time, and Movement II

On the Sensory Ecology of Running: More than Moving One Foot in Front of the Other

Organizer: Thomas Carter, University of Brighton

This paper develops the concept of sensory ecologies that link the case studies of the special section in *The Senses and Society* by delving further into what it is a simple human act of locomotion: running. To begin that delving, I draw forth how the en-skilled movements forming the act of running relies upon the environs in which one begins to run. To illuminate these dynamic sensory processes, I return to my case study of Cuban children learning to run the bases and some ideas from my preceding essays on long-distance running. The emergent development of a sensory ecology of running requires an elucidation of the dynamic body, a body-in-the-world that is in no way separate from but is intrinsically part of that world. I explore how different skills of running can tell us about ourselves by delving into those complex adaptive systems of our senses that form our sensory ecologies, suggesting that excavating our sensory ecologies leads us to consider in what ways and how we become human.

Keywords: running, en-skilment, sensory ecology, ethnography

Sensing and Communicating Consent In Guide Running

Marit Hiemstra, Nottingham Trent University

Guide running involves a sighted runner and a visually impaired runner working together to achieve a successful run. This element of partnership is often considered by national governing bodies and disability sports organisations, in the UK and the Netherlands alike, to be inclusive as it integrates disabled sports practitioners in a mainstream, ableist sports context. However, in previous work (Hiemstra and Rana, forthcoming), I have challenged the language of inclusion connected to this, by highlighting the importance of a person being 'tethered' within a running team.

The notion of consent was implicit within this project, something that Channon and Matthews (2021) have argued is common in research on sport. Yet, it seems to offer some interesting potential for furthering our insight into guide running where consensual practices often involve embodied forms of communication. And in turn, guide running can help add further empirical and theoretical insights into the intersubjective nature of consent.

I am at an early stage in this work where my focus is on developing theoretical ideas that appear to relate to the existing work on consent. This includes understanding the construction of consent by considering social interactions, intercorporeal/embodied negotiations, the senses and the notion of affect. Within this talk, I discuss my current thoughts on these ideas and consider how they may relate to the methodological approach I want to use in my PhD research.

Additional Speaker TBD

SESSION 2.2.2 SENSORY ETHNOGRAPHY II

Dancing with Spirits – Spirit Art and spirit guided multi-sensory ethnographic techniques

Gary Moody, University of Queensland

I present auto- and artistic ethnography on how Spiritualist Spirit Artists learn to activate their sensorium and cultivate new 'sense ratios' for healing. Against a landscape of growing Complementary and Alternative Medicines, Spiritualist mediums are sought out for their advanced spirit-based healing techniques. Some mediums create 'Spirit Art' to provide transformative multi-sensory healing. Spirits work through the medium's sensorium to create the art. The art provides a sensory map to guide an individual through self-limiting beliefs and discover natural talents.

Mediums are training me in Spirit Art, which I then use as an experiential ethnographic tool that blends auto-ethnographic and sensory perceptions of spirits (Paul Stoller), with artistic ethnography and cultural healing techniques. This experiential ethnographic approach allows me to experience how spirits share emotions and memories through body sensations, smells, sounds, colors and textures. I argue spirit communication is a multi-sensory embodied language that I describe as 'dancing with spirits'. The language represents a rupture of unconscious forces providing personally tailored healing and insight to an individual through heightened sensory and physiological phenomena.

Community art: "Walking the woollen sound dog" as "multi sensorial hearing experience"

Ricardo Huisman, Independent Researcher

Summer 2021 I realized community art project: "Walking the woollen sound dog with blue tooth in the neighbourhood". Inviting neighbours, people near my atelier in Amsterdam to "walk the woollen sound dog" in the local city forest. The wearable multi-sensory tactile sound dog produced immersive audible and

tangible composed soundscapes or “sensescapes” with site specific field recordings, electronic and musical sounds but also recorded interviews with dog owners about their dogs. Questions as: what does the dog means for you? Where is dog (gene) coming from? Did walking your dog changed your sensory experience of the environment? It triggered questions about our “multi sensorial hearing perspective”, loyal, (un)healthy relations between men, dogs and wild animals during the Anthropocene, returning wolfs in the Netherlands, acoustic ecology and more. Together “walking the woollen sound dog” resulted in intimate, joyful, refreshing moments of real meeting, sharing personal thoughts and sensory hearing experiences. Not to forget reactions of dogs in the public city forest: pets, animals with who we share the sensory sound habitat. I like to present this project: including reactions of dogs and ideas about the need of more empathy for the nonhuman resulting a decentered anthropocentric (multi-sensory hearing) perspective.

Feeling in exile. Meaning and communication between Tuaregs and Europeans

Pierre Peraldi-Mittelette, Institut Convergences Migrations

Based on an ethnography conducted since 2011 among members of the Tuareg diaspora living in France, this paper proposal intends to question the term diaspora as a tool for linking to a logic of ethnic grouping favourable to the expression of a feeling of exile. Beyond this logic, the use of this term implies forums where the atmosphere and the representations have roles as accelerators of self-perception and of a partially staged identity in the sense of Goffman. Based on interactions between Tuaregs and non-Tuaregs, during events where stagings recreate camp atmospheres, the reflection will focus on the communicability of the feeling of exile and the place of shared sensorialities in the communicational processes put in place.

SESSION 2.2.3 HUMAN-ANIMAL INTERACTION

Sensory landscape of nonhuman mobilities A study of human-elephant engagement in Assam, India

Paloma Bhattacharjee, Simon Fraser University

The paper is an ethnographic study of the dense sensory landscape of a place co-inhabited by farming communities and free-ranging elephants. It examines how knowledge about elephants are generated around how elephants move around and about a place. Elephants are migratory communities and the scale of their movement disrupts any human-centric register of time and place. Even from an everyday perspective, elephants regularly move across multiple villages and farmlands in very short periods necessitating specific forms of attentiveness and preparation. This paper argues that the sensory dimensions

of human-elephant interactions can explain the significance of non-humans' mobility as lifeways, which shape the temporalities of the everyday lives of human communities and also demand a rethinking of how places are classified and organized. The study will be situated among rice cultivators in a village called Moirapur, one among a cluster of villages in the Himalayan foothills of Western Assam, India along the Rani-Garbhanga reserve forest. To support the argument made above, the paper will examine several phenomena that constitute everyday engagements between farmers of Moirapur and elephants.

Multispecies Play and Listening to the Sensory Ecologies of Animal Avatar Games

Kate Galloway, Rensselaer Polytechnic Institute

I examine the sensory ecologies of animal avatar games that involve co-operative and relational play between both human and nonhuman player and non-player characters. I argue that these instances of co-play across species present fascinating cases where soundscapes not only act upon player characters, but also serve as productive sites to understand how players actively shape, utilize, and cooperative play with the sonic world they inhabit. For instance, in the sci-fi cyberpunk game *Stray* (2022) you play as an unnamed orange cat who inhabits its world in very cat-like ways, including a dedicated meow button. It is significant that the cat is unnamed, meows, and is undomesticated. In *Stray*, *Shelter* (2013), and *Never Alone* (2014), the nonhuman animal avatar can be a co-player, equal collaborator, and peer when the animal is not anthropomorphized through human intelligible language-adjacent voice acting or settler-colonial human naming practices connected to the extensive history in Euro-American culture of domesticating and taming the wild animal. Grounded in gameplay autoethnography, I argue that in-game multispecies listening, sounding, and playing along “as” and “with” the nonhuman avatar articulates the complexity of human-animal relationships and ways of listening otherwise to actual and virtual sensory ecologies and aesthetics.

Engaging the senses through mediated encounters on the farm

Camille Bellet, University of Manchester

Emily Kathryn Morgan, Iowa State University

This presentation considers how the widespread use of in-barn cameras and surveillance systems in dairy cattle farming is fundamentally changing farmers' sensory engagement with cows. Drawing on hundreds of hours of sensory ethnographies with dairy farmers, as well as published accounts and promotions of farm cameras and sensing technologies from the late 1970s onward, we argue that camera surveillance systems on dairy farms radically affect, and in some instances deepen, farmers' emotional investment in their

herds and their bonds with their animals. Literatures on visual surveillance often cast monitoring technologies as cold and mechanical means of enabling and extending hegemonic power relationships. Our presentation introduces a new dimension to this discourse, considering domestic animals as subjects of the camera gaze and bringing attention to the sensory experiences of farmers relying on cameras as vital tools. We explore how experiencing visual images of cows, particularly real-time images displayed on computers and smartphones, engenders new sensations and sensibilities among farmers. We also speculate about how cows' own sensory experiences of being farmed may change with the advent of remote-sensing cameras. Our study offers an innovative way of looking at human-animal relationships in agriculture, one focused on evocative, sensory experiences from human and nonhuman perspectives.

SESSION 2.2.4. MULTI- AND CROSSMODAL PERCEPTION I

Modelling Intermedial Experience of Motion and Balance in Literature

Jarkko Toikkanen, University of Oulu

I employ a three-tier model of mediality to study how, in H. P. Lovecraft's fiction, the medial interaction of the tiers constitutes intermedial experience (Toikkanen 2022). Reading literature may transcend the traditional sensorium to affect the reader's sense of motion and balance, and the three-tier model demonstrates how literary texts may specifically mediate imagined sensory perceptions (on the first tier) through presenting them in words (on the second tier) to excite ideas involving motion and balance (on the third tier).

Two key terms are kinaesthesia and proprioception, expanding their use from psychology (González-Grandon et al., 2021) and cultural anthropology (Howes, 2009) to literary analysis. I will pay attention to the first-tier sensory perceptions of motion and balance, the second-tier words used, and the third-tier ideas of centrality and periphery. I will elaborate in practice how this kind of intermedial analysis can differ from multimodal analysis or other kinds of literary study in which the rhetorical design of a literary text and its medially interacting sensory and ideational elements may not shape a formative role.

From VR headsets to medieval devotional props: the role of multi-sensorial stimulation in virtual reality

Annette Kern-Stähler, University of Bern

Recent research in neuroscience has identified the role of multisensory stimulation in the experience of virtual reality. Multisensory stimulation tricks our bodies into accepting, and feeling present in, an artificial environment, an illusion known as 'presence' or 'telepresence.' The more senses are stimulated in a virtual reality environment, the more immersive the user's experience will

be and the stronger their experience of presence in the mediated environment. My paper puts these insights into conversation with medieval devotional culture.

While research on devotional culture used to centre on visual media, its focus has more recently shifted to the wider sensorial culture. Scholars like Richard Newhauser and Eric Palazzo have demonstrated the importance of the interaction of the senses in medieval devotional practices. There is now considerable interest in the multisensorial appeal of devotional props. In this paper, I want to think about the neurophysiology behind the effectiveness of these immersive properties. I focus on three areas at the frontier of neurophysiological and virtual reality research: 1. The role of multisensorial stimulation in the experience of immersion; 2. The interdependence of multisensory integration and attentional mechanisms; and 3. neuroplasticity, more specifically the trainability of the perceptual abilities required for the experience of immersion.

Acoustic Ecologies: Electronic travel aids for the blind as filtering technologies (ca. 1950-1970)

Robert Stock, Humboldt-Universität zu Berlin

I approach the colliding histories of blindness and ultrasound by questioning the specific ecologies enacted through electronic travel aids around 1960. I address ultrasound technologies as envioning techniques situated at the intersection of military, scientific and cultural interests. Such sensing machines incorporate situated sensory knowledges related to matter, non/human animals and bodily differences, which are rooted in physics, biology, and experimental psychology. The “Sonic Torch” (Kay) and other devices aim to filter physical-spatial relations thereby transducing acoustically spatial scenarios to render relevant structures hearable. Scrutinizing such techniques of hearing and emerging sonic ecologies allows for complementing the genealogy of early mobile media and hearing aids (Mills, Sterne, Virdi) as well as analyzing socio-technical frameworks often dominated by ableist and visual modes of existence. Assistive technologies based on ultrasound (Ultracane is a more recent variant) never accomplished the aim of substituting the long cane, service dogs or echolocation techniques. Hence, I offer a historical view on the efforts to realize sensory substitution to formulate a critique of the ‘technological fix’. I argue that blindness should be rather acknowledged as a mode of existence which through its rich lived experiences significantly contributes to the multi-faceted panorama of contemporary societies.

SESSION 2.2.5 ROUNDTABLE

Smellscapes: A Multidisciplinary Discussion

Hosted by Odeuropa

Organizer and Discussant: Inger Leemans, Vrije Universiteit Amsterdam

Roundtable Abstract:

The term “smellscape” refers to the olfactory environment as it is perceived by a particular person or group of persons, at a certain time, in a certain place. Smellscapes are therefore context-dependent, and researching them implies addressing the diversity of this particular context. Different approaches and methods exist to investigate smellscapes, depending on the disciplines and the output. However, the concept of smellscape has not been subject to the sustained critical attention lavished on similar terms such as soundscape. This panel argues that the richness and diversity of smellscapes - and a better appreciation of how we might adapt and re-use the concept - is best explored through multiple disciplinary lenses. During this panel, we will examine smellscapes from the perspective of computer vision, design and ethnography, heritage studies, literature, and environmental history in order to draw out a diverse understanding of what smellscapes are or could be.

William Tullett, Anglia Ruskin University, Cambridge

The human geographer Douglas Porteous is often credited with being the first to develop the concept of the smellscape. Porteous argued that smellscapes are ‘non-continuous, fragmentary in space, and episodic in time, and limited by the height of our noses from the ground, where smells tend to linger’.

Such a definition is arguably anthropocentric: a dog’s nose is closer to the ground and their experience of smell is continuous rather than fragmentary. Porteous was not the first to use the term smellscape. The earliest uses of the term occur in discussions of dogs and insects in the first few decades of the twentieth century.

Beginning with an exploration of these initial uses of ‘smellscape’, this short paper then argues that we should and can trace historical European smells, using the data gathered on the Odeuropa project, in ways that take more-than-human noses seriously, de-centre human olfaction, and point to a more materially fluid, spatially unbounded, and temporally palimpsestic notion of the relationship between space and smell than that implied by smellscape in its original (and subsequent) formulations.

Victoria-Anne Michel, Anglia Ruskin University, Cambridge; Odeuropa

Could smellwalks help us embody our relation to environmental heritage and reveal smellscapes in the hope of a greater awareness of our place in the world?

In Western thinking, we tend to separate nature and culture; we think humans have emancipated from their animality by thought and civilisation. Our relation to olfaction and smells is a manifestation of this phenomenon; enlightenment and hygiene have distanced us from our sense of smell, making us want our environment to be both safe, hygienic, neutral and natural, wild, ecological : both scenarios instrumentalise nature, making it either aseptic or idealised. The current environmental change challenges this approach by replacing us within nature.

Smell field investigation and methods, such as smellwalks, are an embodied approach to address the diversity of smellscape from the individual and collective memories, from the emotional relation to places and, finally, help to compose heritage. Smell research can thus be a way to reconcile us with the world and value our environmental heritage.

The data I collect during smellwalks in GLAMs and heritage sites come in the form of written and spoken words, be it memories, analogies, metaphors, evocations, etc. Drawing from these verbatim and participatory observations, I analyse how people relate to a space and turn it into a place, embedded with meaning, through their senses, emotions and memories.

Mathias Zinnen, Pattern Recognition Lab, Friedrich-Alexander-Universität Erlangen-Nürnberg

The attempt to investigate past olfactory experiences and smellscape by analyzing visual media entails the paradox of trying to see smells.

While the substrate of smells usually remains invisible and can thus hardly be represented visually, we still rely on visual sources as a gateway to past scents since the smells themselves have long evaporated.

The application of computer vision approaches to the study of olfaction reveals the limitations of computational methods in the humanities in a broader context: In order to find representations of smell and its conceptualization, we need to go beyond a simplistic one-to-one correspondence between visual sources and our research object. Instead of looking for direct representations of smells, we have to search for proxy objects, cues, hints and context interpretations, that indicate the presence of smells indirectly.

In this session, we present the taxonomy of smell representations we developed in the Odeuropa project and briefly describe approaches to their automatic recognition by means of computer vision technology.

Jan van Dijkhuizen, Leiden University

This talk examines how early modern literary texts imagine encounters between human beings and smells. I analyse moments in early modern poems and plays in which characters are confronted with smells that act on them in ways they did not anticipate (even when characters themselves deliberately created these smells, or actively sought them out). I argue that while smells form part of the spatial environment in which characters find themselves, their meaning is primarily bound up with issues of temporality. This does not mean that smells evoke personal memories – early modern literary dynamics of olfaction are decidedly unProustian. Rather, olfactory encounters in literary texts enable characters to reflect on and to experience the nature of time, including their own existence as temporal beings, desiring and mortal. Olfactory sensation, therefore, creates a sensory space which can be usefully referred to as ‘smelltime’: a perceptual mode in which the idea of temporality becomes experientially accessible and available for reflection. My case studies are drawn from the work of George Herbert, John Milton and Joost van den Vondel.

Georgios Alexopoulos, University College London

The growing interest in the intangible and sensory qualities of cultural heritage seems to suggest that employing the sense of smell in heritage interpretation provides interesting avenues for engaging a wider range of intangible values, associations and meanings of a given heritage place. The field of heritage studies indeed recognises that scent constitutes an important component of the heritage of a place and therefore heritage scholars and professionals are increasingly directing their attention towards recording, studying and preserving smellscape that are perceived to be constantly changing in time. At the same time, existing research on urban smellscape demonstrates that engaging with smells can help people create different meanings and understandings of places. Drawing on data collected for the Odeuropa project this short presentation will reflect on the opportunities that the olfactory dimension may offer for promoting strong heritage experiences. The values attributed by members of the public to the use of smells will be considered in the light of growing demands for allowing greater engagement with smellscape and olfactory heritage.

SESSION 2.2.6 WORKSHOP

Walking with our Senses: Grounded Pedagogical Encounters at Loyola Campus

Organizer: Elizabeth Miller, Concordia University

Erik Chevrier, Concordia University

Jackie Martin, Concordia University

Alan Nash, Concordia University

Faisal Shennib, Concordia University
Rebecca Tittler, Concordia University

This collaborative walking tour brings together Concordia scholars, staff, and educators who offer critical pedagogical encounters on the Loyola campus as part of their pedagogical commitment to activate senses and a sense of purpose. On this sensorial walking tour each scholar will select a sight that helps to illuminate how they use sensory experiences to encourage students to “tune in” (Natasha Myers) to senses, perception, our local environment, and the potential for activism. Food activist and scholar Erik Chevrier advocates for community food sovereignty and encourages students to engage in local initiatives like Coop CultivAction’s urban farm(s) based at Loyola. Urban Agricultural Educator and Biodiversity Coordinator Jackie Martin uses a tasting prompt in Loyola’s herb garden to awaken students to biodiversity. Rebecca Tittler, Lecturer and Coordinator of the Loyola College for Diversity and Sustainability, invites participants to listen to the birds that co-reside at Loyola. Scholar and Zero Waste Coordinator Faisal Shennib manages food waste on campus and uses touch to bring home the waste implications of our food pathways. Documentary maker and scholar Liz Miller uses site, sound and smell to prompt participants to connect to past and present wastescapes. Food scholar Allan Nash encourages students to experience place through taste as a way of understanding the diverse intersections of culture.

*Concordia shuttle bus service available.

PERIOD 2.3 KEYNOTE (14h00-15h30)

Sensitive Ecology

Constance Classen, Centre for Sensory Studies

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

consider how the notion of a sensitive ecology can be productively applied in the social sciences and humanities as well as in the field of environmental studies.

PERIOD 2.4 (16h00-17h30)

SESSION 2.4.1 PANEL

Biopolitics of smell: A laboratory about olfactory power

Organizer: Elena Abbiatici, Politecnico di Milano

Panel Abstract:

Despite having long been considered an evolutionary residue, olfactory system and sensory politics that control it are powerful. Based on smell's role in the subjugation of slaves and concomitant colonial bio-political hegemony, this panel investigates aesthetic and artistic practices as a means of reclaiming olfactory role in neurological and social processes, and questioning structures of olfactory abuse caused by polluted environments. Drawing upon Andrew Kettler's *The Smell of Slavery*, Anne Sophie Barwich's *Smellosophy*, and Hsuan L. Hsu's *The Smell of Risk*, our panel contemplates ways in which smell perception mediates experiences of gender, ethnicity, social-labour status, and surveillance capitalism. In particular, we will discuss artworks that challenge taboos of smell in varied cultural contexts and draw from other works to investigate how smells may be deployed to serve surveillance capitalism as in the case of biometric control.

Participants include curator and researcher Elena Giulia Abbiatici (IT), artist and researcher Lauryn Mannigel (DE), with Paul Vanouse (US), artist and researcher, as guest. This panel will be hybrid with at least one speaker attending in person.

SESSION 2.4.2 SENSORY ETHNOGRAPHY III

Drawing as a Tool for Reflexive Thematic Analysis

Judith Römhild-Raviart, University of Brighton

This paper explores how researcher-centred drawings can be used as a tool for reflexive thematic analysis. It explores my data analysis process and reflects on how the act of drawing has helped me to 'unfreeze' my thoughts while feeling isolated from the academic community due to the pandemic. Furthermore, the paper highlights how analysing data can be challenging, especially when participant's comments clash with the researcher's

positionality. In this presentation, I firstly delve into a range of drawings which I made to visualise data collected from netnographic research and image elicitation interviews and how these drawings contributed to my interpretation of the data. Secondly, I reflect on how drawing has helped me to contain difficult material and how it became a conduit to express and examine my positionality. Overall, this paper contributes to a better understanding of the researcher's role, especially their subjectivity, in conducting reflexive thematic analysis and shows how researcher-centred drawings can be used to unlock their thought processes.

Ghosts of the Seawall: Migration, Memory, and the Senses

Grace Kwan, Simon Fraser University

When I asked my interlocutors— Asian immigrant writers in Vancouver, BC—to choose our routes for walking interviews, almost all of them wanted to walk the seawall. Each interlocutor and I met at different starting points, but my memory of the interviews wound up blurring over one another, bleeding into each other. At times they even merged into one walk and collective conversation in which I spoke to interlocutors who ghosted along the seawall's path, sometimes individually and sometimes nodding to each other in passing or matching pace for a few bends, making way for and contaminating one another in their encounters in motions that recall Anna Tsing's ethnography. Reflecting on Vancouver's waterfront as an essential facet of its sensory identity, this paper treats the senses as interscalar and spatiotemporal transit, putting preliminary data from my thesis research in conversation with broader disciplinary interventions into memory and migration.

Outer Space in the Arctic: Trajectories of Knowledge and Bringing Space to Earth

Genevieve Collins, University of Manchester

This paper presents an outline of a research project that explores themes of space and place in the context of an Arctic space analogue, a research context meant to simulate the conditions of outer space. Space analogue sites constitute a ground to test rover technology, study geological phenomena analogous to those found on other planets, and develop mapping technologies to eventually use on the surface of other celestial bodies. This project explores how the research context is imagined spatially and temporally and investigates the placemaking practices of research scientists to build on existing ethnographies of space analogues in the social studies of outer space (Messeri 2016). Following Feld, this project involves doing anthropology in sound to investigate the sonic environment of the space analogue research context and how it is imaged as place. This research also engages the relationship between Inuit and outer space through engagement with experts in Inuit astronomy and cosmology, as well as

artists working in the realm of Inuit futurism, which probes ideas of outer space and futurity while critically engaging with final frontierism, settlement, and first contact (Nixon 2016). This project aims to trace trajectories of knowledge amid ongoing colonial projects in the Arctic and assumptions of empty space. Following Redfield's *Space in the Tropics* (2000) this project investigates why the where is important in space science research, asking why it matters that multiple approaches to outer space and futurity are occurring in the same place.

SESSION 2.4.3 ANIMAL SENSING

The Sniffer and the Sniffed: Canine Olfaction in the Animal Aromatopia

Ally Louks, University of Cambridge

My paper spotlights the olfactory life of the dog, an animal that occupies an ambivalent status between 'the sniffer' (smell as a sensory power) and 'the sniffed' (smell as a sensory feature). Michel Foucault's notion of 'heterotopia' describes certain cultural, institutional and discursive spaces that are somehow 'other': troubling, intense, or transformative. My suggestion is that fictional attempts to represent the olfactory animal constitute a sensory heterotopia—an Animal Aromatopia—in which humans attempt to negotiate their relationship with the "animal part" of themselves through olfactory discourse. This paper explores whether it is possible to imaginatively occupy the mind of an animal in order to represent their olfactory life to any degree of accuracy, and whether authors of Canine Aromatopias must inevitably bolster the received notion that smell is fundamentally animalistic and non-human. I argue that the bestial is key to the kinds of idealisation and fantasy that are wrapped up in olfactory discourse, yet the highly distinctive status of dogs in Anglophone cultures makes them both the most proximate form of the 'animal' and the most humanised and so the least 'animal'. This paper would thus explore the new aesthetic, ethical and ecological potentialities produced by Animal Aromatopias.

Adaptive Spatialities of Crossmodal Perception

Brian Glenney, Norwich University

Around 50 animal species have demonstrated crossmodal perception, the ability to identify the same object via different senses. Crossmodality not only enhances object identification but can sometimes require it. The Poison Dart Frog only attack competing mates if a croak sound is matched to a colorful expanded throat (Narins et al., 2005). In this talk, I argue that animal crossmodal abilities reveal novel "adaptive spatialities" upon which depend an animals search for prey, predator, or companion. These crossmodal

spatialities, usually confined to geometric-spatialities like cubes and spheres (Molyneux 1688), include socio-spatialities (Takagi et al., 2021), survival-spatialities, and sustenance-spatialities. Examples include the crossmodal socio-spatialities of companion identification when dolphin whistle-naming matches echolocated individual dolphin appearance (Bruck et al., 2022), the sustenance-spatiality of jumping spiders when odor plums match visual appearances of preferred prey (Cross and Jackson, 2009), and the survival-spatialities of hermit crabs searching for shell homes matching vibroacoustic and chemosensory information (Roberts and Laidre, 2019). These adaptive spatialities are also exhibited throughout human society in our food, companion choices, and rivalries, suggesting that adaptive spatialities may undergird animal cultures as well (Andrews, 2020).

The Evolution of Looking and Seeing: New Insights from Colorful Jumping Spiders

Nathan Morehouse, University of Cincinnati

How does biological diversity arise and change over time? This enduring question lies at the heart of evolutionary biology. Researchers have increasingly focused on coevolution as a driver of evolutionary diversification, investigating coevolution in systems such as host-parasite or predator-prey interactions. In this seminar, Dr. Morehouse will highlight his recent work to understand how coevolution between female visual systems and male courtship displays has generated diversity in male visual displays in jumping spiders. Jumping spider males often engage in elaborate courtship displays that can include vibratory song, complex movements, and bright colors. Work by Morehouse and colleagues has provided a number of new insights into how females perceive these displays, and how major changes to female visual function (e.g. multiple independent origins of color vision) have led to patterns of diversification in male displays across this species-rich group

SESSION 2.4.4 PANDEMIC CULTURE

Keeping the home fires burning: camping at home in the UK during the COVID-19 pandemic

Nina Morris, University of Edinburgh

The impact of the COVID-19 pandemic was not uniform, but for many households everyday life was profoundly impacted as work, education, childcare and leisure unavoidably became physically intertwined within the home. This blurring and renegotiation of boundaries was compounded by anxiety, loss, exhaustion and isolation as individuals were confined for extended periods of time with their significant others. The mental health of

children and young people was particularly badly affected by the crisis with a marked rise in emotional symptoms, hyperactivity and/or inattention, and conduct problems. One way in which people coped with the monotony of the lockdown and domestic confinement (literally and/or imaginatively) was by camping at home (outdoors and indoors). Camping benefitted peoples' health and well-being (improving sleep, providing a sense of calmness and relaxation, and making people feel more in control) and had a positive impact on social relationships (e.g., providing space to be alone, meaningful shared activity). This paper draws on social media and qualitative survey data to highlight the role that fire (its brightness, sound, taste, temperature, smell) in various forms (campfires, barbeques, stoves, lanterns) played in engendering positive affect in this context.

On Wellness and Contagion - Spa Atmospheres in Pandemic Culture

Erin Lynch, Concordia University

What happens to the atmosphere of a “touchy-feely” space in a touch-phobic pandemic reality? The question of how to best curate the experience of relaxation and market atmospheres of wellness for a discerning clientele has been a subject of much deliberation, long before the emergence of the Covid-19 pandemic brought the notion of shared atmosphere into sharp relief. This paper puts the literature on the sensory design of spa atmospheres in conversation with the notion of pandemic culture (Hamilton, 2017). It also aims to extend Böhme's (2017) notion of atmosphere to account for what I call an “atmosphere of contagion.” How do spas attempt to design and curate sensory atmospheres of serenity and relaxation when the very atmosphere itself – here in terms of the space and air between bodies – has become infected with perceived danger? I argue that - though the spa may brand itself as an escape from the pressures and stresses of everyday life - encounters with the other (as a potentially dangerous source of contagion) and the mundane (through now-familiar public health protocols) inevitably lead to the comingling of inside and outside atmospheres - of purity and danger, wellness and contagion, respectively.

Re-sensing the city after COVID-19

Karla Berrens, Universitat de Barcelona

INNOSOGO and KATARSIS were research projects examining alternative social innovation and governance practices in the city, which looked at emergent practices of cities in transformation. The COVID19 pandemic demonstrated that there is another way to live in a city. The city, in fact, can pulsate in sync with nature. ECOSOCITIES is a project researching how urban

cities across Europe, such as Bilbao, Barcelona, Sevilla or Porto are rethinking their urban models to incorporate more resilient and nature-connected practices to recover from the COVID19 crisis. This paper will focus on the sensory geographies that have derived from the COVID19 pandemic and their connection to urban resilience.

To begin with, it presents an overview of the sensory shift the pandemic brought in many European cities, starting by a quieting of the sonic ambience and its consequent slowing down of the city's habitual pace. It then examines how the sensory shift we experienced can better inform our daily practices. It argues for a close engagement with the sensorium to contribute and enhance resilient urban practices. It concludes by advocating the transformation and re-thinking of alternative cityscapes that better connect to our bodies' rhythms and sensorium.

SESSION 2.4.5 ROUNDTABLE

Perfumer's Roundtable

Organizer: Jayanthan Sriram, Concordia University

While perfume and olfactory arts are discussed at greater lengths in sensory and cultural studies, the actual practitioners of the craft remain an untapped source. Commonly, this is attributed to a certain kind of secrecy the guild of perfumer's adheres to, appearing as craftsmen in the shadow of prominent olfactory experiences without the authorship applied in, for instance, visual arts. How do we arrive at finished perfumes from scent components or a picturesque pitch, and who deems the scent of rose as male or female in today's world?

Gathering perfumer's and curators of olfactory experience in one place, this roundtable will try to tackle the craft, the design, and the art of perfumery. The panelist will provide insights into their own outlook on contemporary perfumery and the sensory values of scenting oneself and creating these scents for an audience. Beyond this, ideas of the market and olfactory trends and trendsetting will be discussed as well, reiterating on the themes of perfume as gendered cosmetic, conceptual statement or emotive evocation of nature and distant environments.

SESSION 2.4.6 ROUNDTABLE

More-than-ethnographic probes: On scales, design anthropology and sensory practices beyond-the-human

Organizer: Alice Jarry, Concordia University

Discussant: Stefan Helmreich, Massachusetts Institute of Technology

In this roundtable, we propose a restitution of a four-day workshop to be hosted at the Milieux Biolab (Concordia, April 2022). Designed as a fieldwork and a platform for the collaborative sketching of an immersive art piece, the workshop will explore how to attend to more-than-human collectivities at different scales, from built environment to cellular activity. Envisioned as an inventive anthropological design inquiry within the heavily mediated sense worlds of biology, material science, aerospace, physics and neurosurgery, “More-than-ethnographic Probes” draws inspiration from Stefan Helmreich and Natasha Myers works. It will invite participants to contribute to an account of scientific cultures of microscopy and visualization that pays respect to their embodied experience. The making process, documented in various forms, will be shaped by hands-on conversations through cultural probing: we will concoct, in short sessions, playful devices to render and further explore our observations and chats in art-science labs. While the workshop will rummage around the possibility to “sound” matter and practices at other scales, the roundtable will offer a reflection on the approximative and iterative positioning, and labor necessary to define a creative process between anthropology and art in relation to sciences, setting the senses as epistemic interfaces.

Participants:

Alice Jarry, Concordia University

Maxime Le Calvé, Humboldt University of Berlin

3 students from the Concordia Research Chair in Critical Practices in Materials and Materiality

PERIOD 2.5 (18h00-19h30)

SESSION 2.5.1 MOBILITIES

Slowing down to sense: Anne Teresa de Keersmaeker’s projects “Slow Walk” and “Dark Red”

Ekaterina Shamova, ENSAPL, LACTH laboratory

A group of people walking slowly down a lively avenue in Paris. A silent cohort weaving through the narrow streets of Bruges. Dancers walking in a straight line in a museum. Bodies upright, eyes fixed on the horizon, utmostly slow pace. Adjusting the body, embracing the altered sense of gravity, losing and regaining balance, the participants experience the surrounding space in a raw, unfiltered and ever-renewed manner that reflects the intricate connection between one’s slowed down movement, sensoriality and the qualities of space and time. The projects “Slow Walk” and “Dark Red” by the Belgian choreographer Anne Teresa de Keersmaeker thus appeal for an analysis of the complex bodily, sensory, spatial and gravitational experience that

underpins each participant's movement. This experience is also relational : one's experience arises as being part of a collective experience of the walking group. Moreover, this presence also includes that of the others : on-lookers, by-standers, strangers. Or else potential spectators? What relation is built in-between? How does it qualify the lived experience? The projects hereby question the very core of aesthetics – in the sense of aisthesis - what do we experience when we walk slowly?

Somatic movement: A sensorial method for bodies at the margins

Carly Ann Haney, University of Calgary

The somatic world consisting of somatic psychology, bodywork, and movement are all highly relevant for sensory research. My research focus is on somatic movement, which involves paying attention to sensory sensations in the body to heighten sensory and motor awareness to have a deeper sense of 'knowing' in the body. Attuning to movement typically includes attending to subtle movements of breath and sensations that explore a deeper felt sense in the body. These, in turn, can transform into larger movement and potentially choreography.

In my presentation, I propose somatic movement as a sensory method has certain relevance for sensory arts-based research. In particular, somatic movement presents a unique opportunity for working alongside bodies that have been inscribed as non-normative or marginalized. Non-normative bodies are often located outside of the ability to create movement that is desirable. Somatic movement as a research technique provides the opportunity to pay attention to sensory sensations in the body and use sensations to devise movement that counter these dominant narratives. I argue engaging in somatics is critical for marginalized bodies to devise their own movement, portray their own sensorial knowledge and experience and disrupt conventional knowledge about bodies in movement.

Moving Feelingly: The Body Techniques of Women's Safety in Public Spaces

Sarah MacLean, Carleton University

I have a routine when I walk the streets alone at night. My eyes dart back and forth as I vigilantly scan my surroundings. I am tuning into my environment with my very pores. Like many women, I am automatically guarding against the potentiality of sexual assault. In this presentation, I ask: How do women experience the possibility of sexual violence in public spaces feelingly? Feminist scholars have repeatedly documented women's experiences of risk in urban public spaces (Stanko 1990; Gardner 1990; Pain 1991). Central to this have been explorations of women's "safety work" (Kelly, 1988) – the ways that women are "trained" to adjust clothing choices, limit their mobility, and to be

continually conscious of their surroundings when out in public mostly (but not exclusively) at night. In this presentation, using sensory autoethnographic data, I will extend this work to interrogate how the sensory, autonomic, and instinctual dimensions of these safekeeping practices become engrained as not only cognitive practice, but as bodily habit (Merleau-Ponty 1962; Crossley 2001; Spencer 2011). In so doing, I will demonstrate how women's feelings are honed into body techniques designed to sharpen their environmental, yet also always kinesthetic, awareness.

SESSION 2.5.2 MULTI- AND CROSSMODAL PERCEPTION

Sight and Smell - A Multi-Sensorial Approach to Eighteenth Century French Arts

May Clara, University of Neuchâtel

Art history is concerned with what can be seen and touched. Considered noble, these two senses competed for the first place in the hierarchy of the senses in the 18th century. But if the fine arts are a matter of sight, how can we consider what is concerned with smell and which has a dimension of pleasure, a notion particularly linked to the French arts of this period ? At a time when smell was devalued as a lowly sense reminiscent of the bestial nature of human beings, the French social elite developed a frenzy for perfume and its accessories. Clearly, the attachment of perfume to this devalued sense did not prevent artists from creating objects linked to it, but despite the recent development of Smell Studies, this connection between art and perfume has not been studied.

This presentation aims to reflect on a multi-sensorial approach to French arts of this period, in order to go beyond the prevalence of sight alone and to give a chance to smell. We will ask whether perfume can be considered, like fine arts, as a creation of the mind, and we will question the (im)materiality of scents facing the strong materiality of the visual and tangible works of art of the Enlightenment.

Listening to Balzac's Human Comedy: When Voices Touch

Jean-François Richer, University of Calgary

Sounds are omnipresent in the *Human Comedy*. Balzac's characters moan, shout, whimper, sigh and whisper, and around them a vast menagerie neighs, bellows, moos or barks. Doors are shut, wood floors creak, staircases echo with footsteps. In Balzac's narrative prose, places, animals, objects, people, and their customs are unfailingly accompanied by their sounds. Using the theories put forth by American philosopher Casey O'Callaghan, I consider

sounds as primarily temporal happenings. Sounds stochastically inject in the narrative mimesis of the realist novel their unpredictable time-space qualities because a sound is always rooted in a specific time-place continuum informed by a “constant production of heterogeneity” (Guimond, 2007). Will it then come as a surprise to witness their omnipresence at the heart of an esthetic system — Realism —, that is exactly centered on trying to make sense of History? In the unavoidably linear narrative process of novels, sounds make a flat world seem round. In this paper, I’d like to focus my attention on one sensorial phenomenon at play in Balzac’s work: the co/incidental representations of the senses of hearing and touching in Balzac’s representation of the human voice. When laws, morality and the constant surveillance of onlookers prevent lovers to touch, does the human voice become an acceptable medium of erotic representation?

Cultivating Sensory Terroir: Creating connections between the senses and culture through crossmodal art

Jo Burzynska, Independent Researcher

Sensory Terroir is a schema that I have developed to navigate complex intersecting conceptual, affective, personal, and cultural systems linked through the senses in aesthetic production and experience. This interlaced sensuous system uses a metaphor harvested from the French concept of *terroir*: the symbiotic environmental and human factors that combine to create the overall character of a wine from a specific place. This vinous analogy resonates with the idea of the senses as a similarly complex synergistic system that together forms a unified aesthetic experience. In this paper, I present the process of using and reflecting the framework of sensory *terroir* in the creation of the exemplary crossmodal artwork, *Sensory Terroir*. In this work, correspondences between a wine and the sounds of its place and making, are used both to transmit the nature and culture of an actual wine *terroir*, as well as serve as an enactive embodiment of the theoretical and practical ramifications of the concept of sensory *terroir*.

SESSION 2.5.3 TASTEFUL FOOD STUDIES

Augmented Social Meal: Investigating the role of multi-sensory media in facilitating embodied sociality

Yanjun Lyu, Arizona State University

Strong social connections strengthen one's immune system and life expectancy[1]. Particularly during the pandemic, social distancing exacerbated isolation and ill health[2]. Sensorimotor synchronization and embodied coordination have been shown to promote social rapport [3][4][5][6][7]. We study ad hoc conversation in the context of a social meal, augmented by

activity-modulated haptic, audio-visual feedback. Our in situ experimental approach uses hybrid multimodal observational methodology to study how people's social interaction can be augmented in this everyday setting. The social meal's variable cultural context can be a resource for exploring and affecting dynamic social bodily behaviors and for shaping conversation. We adapt responsive sensory media robust and expressive enough for live performance, to augment everyday activity. There is no distinction between performer and actor, no separate audience, and almost no scripted speech. Thus, we call this a para-theatrical event. We prototype wearables that enhance our bodily ability to communicate and empathize with others, to express with additional layers of social signaling.

We use perception-guided sensorimotor design to understand how intercorporeal entrainment afforded by multi-sensory stimulus helps shape affective engagement among a group of strangers.

Food, bodily experience and identity: the case of poutine

Geneviève Sicotte, Concordia University

A whole range of foods is related to collective identities. This includes not only national dishes, but all the foods linked to various group affiliation (ethno-cultural, gender based, related to specific food choices or to activist causes, etc.). These identity-based foods have often been the subject of political and sociological analysis. In the wake of the embodiment turn taken by food studies for the past decade, this paper seeks to shift the perspective by focusing on the tangible experience of the body and the senses. How do the organoleptic characteristics of food relate to the dynamic elaboration of collective identities? Characteristics as diverse as spicy, fatty, crunchy, soft, sparkling, sweet or bitter all have specific values. They induce a certain bodily experience which, in turn, is linked to collective identity representations. My paper will discuss the case of poutine. I will study how organoleptic characteristics of this so-called national dish relate to identity-based representations. Please note that I would be happy if we can gather other researchers to form a panel on the subject, since many other foods would offer interesting case studies.

Exploring the senses of taste with young children: Multisensory discoveries of food

Jennifer Coe, Fondazione Reggio Children

Several multisensory food atelier contexts were designed for a group of twenty four- and five-year-old children at their preschool to investigate various foods that, in a survey prior to the intervention, had been identified as "least-liked" by the group. The five different exploratory food ateliers, each dedicated to one of the five senses, were explored with small groups over a five-week period. By

offering rich, open-ended sensory exploration contexts, the children's thoughts and theories were documented, giving voice to their thinking, learning processes and cross-modal correspondences as they inquired into, and made meaning of, their encounters with foods in atelier settings. These experiences may serve, over time, to broaden the children's palette of flavor experiences. Some results collected at the end of the study period: the children discussed awareness of changes in their food attitudes and there was an increase in their interest in the "least-liked" foods, reported by them and their parents/teachers. The ateliers promoted a positive, pleasurable, curiosity-based approach to food, especially those "less liked". The presentation will focus on the five atelier contexts designed for the case study, to create awareness and dialogue about the importance of keeping children at the center of their experiences with food.

SESSION 2.5.4 SENSORY SPECULATION

Sensuous Imagining: Exploring the Sensory in Speculative Fiction

Sheryl Hamilton, Carleton University

From aliens with more than five senses, to machines that sense on scales we cannot (imagine), to worlds where sensation is uncoupled from individual bodies and is collective or ambient, speculative fiction texts (SF) offer rich resources for (re)imagining contemporary sensory frameworks. I suggest SF is particularly well suited to exploring: (1) the ways in which sensation is thoroughly entangled with technology; and (2) the possibilities of thinking and doing the senses, otherwise.

Numerous scholars have moved past thinking of SF as only a literary genre to suggest it is a "mode of awareness" or epistemology (Csicery-Ronay, Jr. 1991; Gerlach and Hamilton, 2013). Donna Haraway (1990: 5) suggests that "SF is a territory of contested cultural reproduction in high-technology worlds" and Teresa de Lauretis argues that SF's critical potential is in its capacity to invert or disrupt the order of things. SF is: "potentially creative of new forms of social imagination, creative in the sense of mapping out areas where cultural change could take place, of envisioning a different order of relationships between people and between people and things, a different conceptualization of social existence, inclusive of physical and material existence" (1980: 16).

In this paper, I will explore the sensuous imaginings of a series of SF stories and novels, arguing that they offer lush (and understudied) resources for grounding a transformed and transformative sensory imagination.

Activating the Senses: The Aesthetics and Politics of the Transpecies Society

Jenny Huberman

The Transpecies Society is an association of cyborg artists and activists “that gives voice to non-human identities; raises awareness of the challenges transpecies face; advocates for the freedom of self-design and offers the development of new senses and organs.” This article explores how members of The Transpecies Society use sensory modification as a form of artistic expression and political activism. It asks, how do transpeciesists seek to “stretch the bounds of experience” by developing new senses (Bull et al 2006: 6)? Precisely what kind of experiences, and what kind of “sensory orders” are they interested in creating? By using technology to transform their own sensory capacities and connect more intimately with nature, how do transpeciesists challenge anthropocentric views of society, and establish recognition and rights for those “who do not identify as 100% human”? I ultimately aim to demonstrate that for transpeciesists, the creation of new senses is not just an attempt to refashion the individual body and push the boundaries of aesthetic experience. It is also an attempt to transform the social and political body by making room for new forms of posthuman identity and acceptance.

The demiurgic principle of digital senses

Elena Abbiatici, Politecnico of Milan

The paper aims to investigate uncommon senses, human and non human, developed by cyborg artists (Neil Harbisson and Moon Ribas) and perfromative artists (like Stelarc). While making use of advances in cybernetics, the new uncommon senses want to build bio-political networks, technologically capturing the energy of the living and discharging it into the human in a process reminiscent of the first Creation. Inspired by Donna Haraway's sprawling thought, Rosa Braidotti's posthuman philosophy and the “re-cosmicisation” of the world by philosopher Yuk Hui, the paper discusses the way how new digital senses challenge the dualism of the categories nature/artifice, man/machine, fiction/reality and opens up to a nomadism within the same categories. On the borderline between animism and transhumanism, the new sensory implants become the cornerstone of technological religions and, while expanding the sensory cognitive potential, become themselves part of an atypical process of biopolitical control of the world.

SESSION 2.5.5 SENSING THE ARCHIVE

The Dancers in the Machine: Adam Curtis's Can't Get You Out of my Head

Catherine Russell, Concordia University

Adam Curtis is a British journalist who has been making compilation TV series drawn from BBC archives since the early 1980s, developing an aesthetic of conspiracy and paranoia in the spirit of ideology critique. His 2021 series Can't Get you out of my Head, inspired by David Graeber, concerns the failures of postwar progressive movements in England, the US, and China. This paper

examines the role of dancers and dancing in the six-part series as a visual motif that escapes Curtis's relentless narration. I will argue that this footage evokes Walter Benjamin's embrace of new technologies as tools of sensory engagement with history. Moreover, the remixing and recycling of archival material poses a critical question of sensory ethnography as a modality of archiveology--the critical potential of archival film practices—in this case pitched against Curtis's overloaded storytelling. The 6-part series allows the viewer to see, feel and hear how sensory responses can be generated by crowds, groups, and choreographed formations of bodies, but it also suggests that disorganized, chaotic groups of bodies engaged in movement are equally powerful as discursive elements of Curtis's epic narrative of political struggle.

“Swimming” through paper: bureaucracy and the senses

Cristina Moretti, Simon Fraser University

In this paper I investigate the sensorial dimensions of bureaucracy. Reflecting on my current research in Metro Vancouver, I argue that a multisensorial approach to documentation, archiving, and everyday bureaucracy helps illuminate key dilemmas that schoolteachers encounter in their work. BC teachers who support children with special needs and/or from migrant families complete, file or distribute dozens different forms and checklists. In this context, bureaucracy mobilizes resources, creates and regulates categories of students, unevenly connects schools and families, and serves to justify funding (Reeves et al. 2020; Rossetti et al; 2020; MacLeod et al., 2017). Paperwork is also a crucial site for complex entanglements between (dis)ability and cultural diversity (Paniagua, 2017; Liasidou 2013). Drawing from the anthropology of bureaucracy (Billaud and Cowan, 2020; Bear and Mathur, 2015; Hull 2012) and from sensory anthropology's attention to multisensorial attuning as complex social practices (Howes, 2019; Calvillo, 2018; Culhane, 2016; Stoller, 2004) I trace embodied everyday engagements with the materiality of paperwork. I ask: How does the “paper-y tangibility” (Mathur, 2016: 2; Komito, 2009) and enduring sensory presence of documents, files, and archives shape school spaces and practices? How does the centering of the senses help understand school bureaucracy and teacher's work as relational, embodied, and enacted?

Title and abstract to follow

Jennifer Biddle, University of New South Wales

SESSION 2.5.6 HAPTICS

Feeling the Edge: Touch and Distance in Premodernity

Lara Farina, West Virginia University

How is feeling communicated between bodies that are separated from one another? Historically, natural philosophers suggested that an imperceptible

medium, either air or ether, acts as a material conduit for bodies to touch one another at a distance. Yet most of us think of truly “remote” sensing as the unique achievement of mechanical and digital technologies of the 20th and 21st centuries. Today’s remotely operated sensors have even prompted media theorists to assert that we are undergoing a “profound transformation in sense perception” worked upon us by devices that extend and restructure not only vision but also the sense of touch (Bassett, 2006).

In response to this present-facing argument, my paper will provide examples of premodern textual artifacts that help us think about how touch at a distance has been described or invoked in the past, and it will explain how book design could produce such feelings. My contention is that thinking about purportedly futuristic “remote sensing” more broadly lets us consider touch at a distance as a long-standing aesthetic and technological phenomenon.

Haptics for consumers: creating experiential and utilitarian value

Margo Racata, IDRAC Business School

For two decades, consumers have been interacting with touch-based interfaces (i.e., smartphone and tablets) which stimulate tactile sensations via touchscreen and vibrations, and, overall, adoption of such devices have been faster than any other media. Yet, despite the promising avenir in consumer context, haptic technology has been undermined in part because of technical jargon, numerous haptic technologies that is possible to integrate, and most importantly due to the lack of value understanding of such technology for consumer business applications. Thus, the adoption of haptic technology has been much slower than expected in the consumer market. Moreover, the interdisciplinary applications of haptic technology have led to scattered scholarly works and fragmentary insights to be translated into practice. In this research, we interviewed nineteen top management individuals from the industry and academy, technical-oriented or market-oriented. Drawing from the interviews, we reinforced our analyze of the haptic market and its application with a consumer study to better understand how the continuous haptic stimulation experience influences consumer responses by adding experiential and utilitarian value.

The augmented performative environment

Chris Salter, Zurich University of the Arts

The focus of Chris Salter’s research is on the creation of augmented performative environments where sensor-based tools and technologies challenge habitual sensorial experience. His use of “cross modal perception” enhanced through technologies is explored through physically embodied movement. The aim is to question not only the traditional performance

environment, but also the standard(ized) cultural sensations that come with it. Based on recent large-scale augmented reality (AR) performance pieces such as Animate (2022), from which footage will be shown, the talk will show how performance environments are augmented by computer-based tools, sensor networks, and other technologies.

DAY 3: FRIDAY May 5th

PERIOD 3.1 (9h00-10h30)

SESSION 3.1.1 PANEL

Sensing the world: histories of sensory encounters between people and the environment

Organizers: Lena Ferriday, Andy Flack, and Alice Would; University of Bristol

Panel Abstract:

Over the past several decades environmental and animal historians have done much work uncovering the various dimensions, tensions and contradictions that crafted sensory experiences between people and the more-than-human world. Very recently, for instance, environmental humanities scholars have considered the historical entanglements across the ways in which the world was seen, heard, smelled, and touched across times and places.

In this panel, we want to draw attention to several substantive elements of nineteenth and twentieth century sensory intersections between people and the rest of the natural world. We highlight the multiplicity of sensory experiences which forged connections to place and between beings over the course of modernity. Telling stories about the past at the intersection of environmental history and the history of the senses reveal much about the material meetings of bodies, feelings, and environments, as well as the ways in which people in the West imagined themselves in relation to the more-than-human world. They suggest a need for historians to continue to extend our analysis of embodied experience, to take in other bodies and their interactions with the sensing human.

Andy Flack, University of Bristol

The symptoms of climate change have intensified over the course of the past several decades as images of melting ice sheets, wildfires and coastal catastrophe reshape our sense of what the world is like in the twenty-first century. These emotionally evocative images tend to depict the daytime world, and this has the effect of encouraging people to forget that the night-time – and nocturnal ecologies - are also affected by anthropogenic environmental change. Indeed, current studies suggest that the night is warming faster than the day at the same time as diverse species are becoming nocturnal to escape human activity: the dimensions of Anthropocene nights are rapidly changing.

For humans, the night is a place and time where senses and emotions configure in ways that are quite distinct than those of the daytime, and this is reflected in the ways in which we understand the world around us. In this paper, I ask what happens if we decide to look more intently into the darkness? What does night-time tell us about the sensory and emotional dimensions of the Anthropocene? To answer these questions, I examine three particular perspectives which, together, trace several dimensions of Anthropocene nights.

Lena Ferriday, University of Bristol and University of Exeter

The rebalancing of the senses in order to afford connection to the natural world is not an unfamiliar approach within academic research. This paper looks to historicise the theme of this conference by considering the ways in which researchers have previously used ideas about sensory collision to think through questions regarding the non-human world. The figure of the Victorian naturalist is used as a tool to investigate the ways in which scientific researchers developed frameworks for sensory adaptation that were figured on a careful balancing of the senses to form the optimal researcher in corporeal terms. Manuals were produced to provide professional and amateur naturalists with discursive training on visual, auditory and haptic attunement to the environment which would allow them to interrogate the more-than-human world of rocks and creatures in the most effective way. By interrogating the ways in which researchers have historically cultivated 'ecologies of the senses' we can begin to think through broad potential of sensory attunement in tackling pressing ecological issues.

Alice Would, University of Bristol

Sensory and emotional experiences matter, and they can shine new light on the interactions between humans and animals. In this paper, I suggest how intertwined the senses of touch and sight were with the emotional contours of human-animal relations – the complex feelings felt for and with animals. I approach this subject through the case study of taxidermy, and in the context of Western colonial science in the nineteenth century. Taxidermy was a strange composite of dead animal skin, hand movements, cotton, clay, paint, iron, and technical knowledge – in addition to a desire to create an animal 'whole'. The sociologist Richard Sennett views making as a process of thinking and labels the 'intelligent hand.' Fear, anxiety, longing, and love also contributed to the ways animal bodies were handled, as did, I argue, the perceived presence – or trace – of the living animal.

In this way, a complex entanglement of bodies, species, emotions, and senses came together, through the process of taxidermy craft. This has implications beyond this case study, as it provides an example of how, even within the wider structures of domination, embodied by colonialism, Western science, collection, and killing, there are more complex stories to be told.

SESSION 3.1.2 SENSORY AESTHETICS I

Ecosex: On Ecology, Art, and Sensation

Jennifer O'Connor, York University

“We are the ecosexuals” write Annie Sprinkle and Beth Stephens to begin their Ecosex Manifesto. “The Earth is our lover. We are madly, passionately, and fiercely in love and we are grateful for this relationship each and every day.” Ecosexuals challenge hierarchies of culture and nature, learn through our senses, see associations everywhere, take action, and open ourselves to new ideas and possibilities—with fierceness, care, and humour (“We are polymorphous” write Sprinkle and Stephens, “and pollen-amorous”). Ecosexuality is represented across media—in performance, writing, lens-based work, visual art, textiles, and more—by creators and critics such as Cindy Baker, Lou Sheppard, Kate Barry, and Kim TallBear. Guided by the Ecosex Manifesto, this paper will discuss work that critiques the theory and practice of ecosexuality as it relates to activism, identity, and art.

Aisthethics and Necropolitics

Jayanthan Sriram, Concordia University

Following the idea of combat breathing set forth by Frantz Fanon and utilized in recent works such as Hsuan Hsu’s “The Smell of Risk”, this presentation approaches Achille Mbembe’s Necropolitics (2019) from a sensory standpoint. Sharpen your knives or rather your senses to cut through what Mbembe proposes as “new animism” of neoliberal utilization. This transactional world via the hierarchical subjection of materials and the Other for the benefit of consumerist behavior is necessarily one that controls our epistemic and ethical faculties through aesthetics. We, in every sense of the term embody the increasing algorithmic logic of reiterated information over knowledge in assessing our needs through formations of meta-data and the computational accuracy of apps and market research. In asking about sensory designs that underlie the rise of racism or plays on affects and desires to create fear and consumption, I put the listening and breathing body first. In channeling the postcolonial through the critical gossamer of Gernot Boehme’s work, I propose the proliferation of the aisthethical as a sensory awareness of our life-worlds

and ability to relate a shared experience with each other. This presentation will be accompanied by olfactory and auditory components.

A Moment After Which Nothing is the Same Again

Dara Culhane, Simon Fraser University

I offer a story made of four moments:
each a moment set in time organized by a Gregorian calendar: 1956, 1940, 1922-1939, 1921. And, each a moment located in geopolitical places marked on maps: Dublin; Dublin, Montreal, Dublin.
Each a moment when Margaret Sheehy Culhane Casey's soul/mind/body crossed a border: from life to death; from Montreal to Dublin; from Dublin to Montreal, from holy to sinful after which nothing was ever the same again. "Your grandmother stood strong. She died as she lived. Head held high. Unrepentant."
And so Margaret's body/mind/soul passed from life through death to who knows what, why, when or where. She passed into memory where I find traces of her now, entangled in my own memories of my father's and my uncle's stories about her, with my imagination, and with my desire to know her, to write her, to perform her, to make her mine. Braiding stories, letters, and archives I invite you to listen.

SESSION 3.1.3. ABLEIST AND RACIST ECONOMIES OF THE SENSES

Knowing through the Racialized Senses

Sachi Sekimoto, Minnesota State University

In this presentation, my co-author and I draw attention to sensing race in the practice of sensory ethnography. By drawing insights from the phenomenology of racialized embodiment, we bring sensorial awareness to the implications of race in ethnographic inquiry. First, we articulate racism as a formation of racialized relations of sensing between the sensing subject and the sensed object, which cumulates into a community of sensing/sensed bodies along the color lines. Second, we bring attention to the racialized body—and how it learns to feel and be felt in the social world. Lastly, we discuss the notion of emplacement through the phenomenology of racialized embodiment. We conclude by discussing the implications of racialized sensory awareness in the practice of sensory ethnography. We draw insights from the phenomenology of racialized embodiment to consider how sensory ethnographers may exercise critical self-reflexivity with their racialized embodiment, emplaced bodies, and relations of sensing that are formed in ethnographic practice.

The ‘Stink Free Guarantee’: exploring the ableist and racist economies of smell in public bathrooms

Lizzie Hughes, University of London

Within the Western imaginary it is a commonly held belief that public bathrooms stink – their smellscape a unique mixture of bodily excretions and artificial or chemical scents that coalesce to create an olfactory intensity. In this paper, I use a decolonial feminist and queer crip framework to analyse a video advert for 'Poo~Pourri', a toilet spray by American scent company '~Pourri', and explore how the smell of shit is regulated within the public bathroom space as disciplinary messages are affectively marketised to subjects through neoliberal imperatives to “self-control” and “self-care”. I argue that these imperatives draw their energies from gendered, racist, and ableist notions of hygiene and health to produce an anxiously interdependent olfactory triptych of the ideal citizen, the dis/abled body, and the racialised “invader”. I interpret the advert as an allegory of enduring coloniality to investigate how normative embodiments and architectures are repeatedly reinscribed as scentless, thus White, legitimising the exiling of “stinky” gendered, dis/abled, and racialised bodies. In so doing, I seek to describe smell and smelling as powerful moments of everyday sensory governance, with effects that circulate within, and drift far out of, the public bathroom space.

‘Raising a stink’: waste, olfactory evidence, and the search for justice in New York City

Abi Smith, University of Cambridge

Generating numerous “stinks”, the disproportionate concentration of Waste Transfer Stations across New York City contributes to a highly unequal urban smellscape (Henshaw, 2013). In stark contrast to increasingly deodorized waste sites found in affluent neighbourhoods, for many marginalized communities, these malodours have profound impacts on everyday life (Bratspies, 2021). Indeed, this presentation centres one community-led legal battle, oriented around the olfactory evidence of such waste inequity. Sited at the intersection between sensori-legal studies and urban geography, this work builds upon a nascent strand of research which has sought to probe the paradoxical relations between law and the senses (Pavoni, 2018; Howes, 2019). Yet, whilst the significance of attending to law’s aesthetic, acoustic and embodied qualities has been frequently highlighted, still, legal and olfactory encounters remain comparatively under-theorized (Hamilton et al, 2016; Valverde, 2019). To attempt to help fill this gap, this presentation draws upon relevant documentation and insights from residents and activists, to detail the multifaceted ways olfactory experiences have been translated, utilised, and understood in this case. In doing so, it hopes to both reaffirm the need for further attention to the olfactory within socio-legal work, and to offer exploratory insights into the legal limitations to remedying “stinks”, more broadly.

SESSION 3.1.4. CHEMOCEPTION

The Tragedy of the Molecular Commons: a modern chemo-sensory history of our environments

William Tullett, Anglia Ruskin University

This paper presents the idea of the 'molecular commons', a concept that allows us to sniff modern environmental history by tracing shifting olfactory affordances for multispecies chemosensory communication. It argues that the last 250 years can be understood as a period in which the molecular commons, a common resource of odorants, has been intentionally and unintentionally manipulated as a result of phenomena ranging from pesticides and pollution to disinfection and waste-dumping. Taking the senses of more-than-human actors seriously offers one way for sensory scholars to explore this story. The paper gives some examples from the author's research on Britain, Europe, and the United States, including actors ranging from birds and bees to silk-worms and dogs. It ends by arguing that the molecular commons offers an alternative, less anthropocentric, way for sensory studies to engage with smell and to argue for the preservation of smellscape.

The ultrasensitive sensory ecology of *P. japonicus*' pHishy sense

Molly Twombly, Norwich University

Brian Glenney, Norwich University

Our paper introduces a novel concept of "Sensitive Sensory Ecologies (SSE):" senses calibrated to narrow biochemical signatures. SSEs are most observable in species affected by ocean acidification such as the diminished olfactory sensitivity in European Sea bass (Porteus 2018) and reduced accuracy of temperature sensing of Caribbean Spiny Lobsters (Ross 2019). What accounts for this sensitivity? We give one possible answer based on an SSE whose biochemical signature is ultrasensitive: a newly discovered pH-detecting sensory organ in the maxillary barbel of a saltwater catfish, *P. japonicus*. First reported in 2014 by Caprio et. al., *P. japonicus* hunt seaworms buried in the sand by sensing slight localized acidification (-0.1) caused by the seaworms exhaling CO₂, mixing with seawater, and creating carbonic acid. The operating conditions of this sense include: 1) background saltwater of 8.2 pH; 2) the CO₂ exhales average 4mL a minute; 3) the sensory organ is within 5mm of the exhales. We argue that this pH sense is ultrasensitive because pH is logarithmic: if overall pH decreases by as little as 0.2 to 8.0 pH, the CO₂ exhales must increase inversely by an amount beyond seaworm breathing capacity. SSEs help account for why some senses are rare or extinct.

Gourmand Fragrances: Smelling Good Enough to Eat?

Claire Bunschoten, New York Botanical Garden

In recognition of the way the “senses work together in multifaceted and even dissonant ways,” this paper looks to examine the boundaries of the edible through the gourmand perfume family. Named for their sweet, confectionery characteristics, gourmand fragrances draw upon notes of vanilla, chocolate, caramel, cotton candy, and milk. Although perfumers had long played with aromatic components derived from food—fresh citrus, juicy berries, and spices such as cinnamon, cloves, and vanilla—those fragrances never sought to tempt the tastebuds. Thierry Mugler’s 1992 release of Angel Eau de Parfum, however, invited just that. Angel was met with critical apprehension that verged on disgust. Perfumers were certain that Angel would only last six months on the fine fragrance market. They were wrong. As it turns out, consumers were, and are, interested in smelling like a flavor. By reading Angel’s marketing materials and popular discourse in the 1990s across the field of critical food studies, I trouble the relationship between what is eaten versus what is smelled, what is sniffed versus what is tasted to ask what happens when food collides with the gendered sensing body. I argue that smelling good enough to eat is an extension of the food labor often expected of U.S. women in the United States which is simultaneously subverted and intensified by gourmand fragrances.

SESSION 3.1.5. WORKSHOP

Re-orienting gestures, sensing relationally: a workshop to cultivate kinesthetic empathy

Organizer(s): Florencia Marchetti, Concordia University

Magdalena Olszanowski, Concordia University

Katja Philipp, Université de Montréal

Celia Vara, Concordia University

This workshop invokes a series of minor gestures: of care, of mediation connecting body(ies), and decentering individuality through playful collective engagements that foreground what is possible when we sense relationally.

Originally conceived to explore corporeal engagements during the pandemic, it was presented at Uncommon Senses III (online, 2021), and subsequently at ISEA Barcelona (in person, 2022). In this third iteration, we propose hybrid (in-situ and remote) participation to explore coalescing techno-bodies and environments.

Participants are guided through a series of embodied exercises that build on each other’s gestural, material and digital engagements: 1) an exploration of

own body's position and engagement with another's movement (kinesthesia and kinesthetic empathy) based on Catalan performance artist Fina Miralles; 2) collective drawings inspired by surrealist exquisite corpse techniques that produce hybrid bodies in their singular-already-collective, fragmented states; 3) Zoom play layering screenshots and backgrounds that produce hybrid screen-based embodiments, playing with the sense of touch in person and in real-time online; and 4) a co-compositional multisensory finale that aims at collectively disrupting and rearranging mediated techno-bodies through kinesthetic play. Through these exercises we collectively explore how kinesthetic empathy and relational sensing might be cultivated through somatic, drawing and web-based practices.

SESSION 3.1.6. WORKSHOP

Clapping to the Beat of Piet: On Understanding Mondrian's Work and Abstract Art Through Dance, Music, Scent and Rhythm

Organizer: Caro Verbeek, Kunstmuseum Den Haag

"Strangers amid the melody and form that surround us, jazz and neo-plasticism appear as expressions of a new life... They appear no longer as "beauty" but as "life" realized through pure rhythm" - Mondrian, 1927.

It is one of the rare phenomena that can be perceived by four senses simultaneously and convey the exact same information; rhythm. Rhythm can be sensed through hearing, touch, vision and kinaesthesia and Mondrian saw it as the most important means of expression. And because rhythm is in itself multimodal he was able to compare his compositions to music and dance. The father of abstraction even named several paintings after modern dances such as fox-trot and boogie-woogie. In this workshop called 'Clapping to the Beat of Piet' we clap to the inaudible rhythms of Mondrian's paintings, listen to the music he compared his paintings to or that was inspired by them, engage in yoga, and even try some dance steps, all in order to better understand and see his work, which isn't to be assessed as an 'image', but as a multisensory reality rather to be felt than seen.

Note: "Clapping to the Beat of Piet" is a research project in collaboration with CLUE+/ Vrije Universiteit, Fontys Hogeschool for Adult Education, and Kunstmuseum Den Haag.

PERIOD 3.2 (11h00-12h30)

SESSION 3.2.1 PANEL

Speculating, Feeling, Divining: Explorations in Astrology and Divination

Organizer: Jeremy Stolow, Concordia University

Panel Abstract:

Taking an interdisciplinary perspective that encompasses media studies, history of science, and anthropology, this panel explores the interconnected practices of divination, astrology, and prophecy as modes of knowledge production and engagement that extend, but also challenge, the primacy traditionally accorded to the senses in practices of pattern recognition. The papers engage with both ancient traditions of star-gazing and divination and their modern reconfigurations as spiritual practice and popular entertainment (in contemporary Western astrology), algorithmic prediction (in artificial intelligence) and chicanery (in influencer culture and cyber-witchcraft). In each case, the panelists invite us to reconsider seemingly marginal practices such as astrology and divination as modes of apprehending and speculating about time and space, the future and the interplanetary cosmos.

An Astrological Genealogy of Artificial Intelligence

Leona Nikolic, Communication Studies, Concordia University

Algorithmic media have adopted and adapted divinatory practices and vernaculars of prediction, prophecy, and forecasting—suggesting a possible link between AI and “pre-modern” sensory modes of speculation which continue to remain outside of scientific hegemony. Statistical thinking and magical thinking, too, can be recognised as closely correlated epistemological systems for governing societies and ways of life. Ancient astrological practices of looking up at the stars may represent one of the earliest statistical projects; such pattern-making techniques—a form of sensorial engagement with the stars—may be precursory to machine learning. To explore these eclectic links between stars and data, sensing and speculation, I use a media archaeological approach to question the historical roles of astrological and computational divination in mediating methods of power, surveillance, and knowledge production in transforming societal contexts. I examine relationships between celestial pattern recognition and the control of the natural environment and its populations through historical future-making practices of meteorology and climatology. Is AI fuelled by the same putatively irrational beliefs of apprehending the future and mitigating uncertainty as are astrological practices? And what can such a narrative reveal about theological, scientific, and machinic shifts in societal cosmologies and modes of perception across time?

What Do Planets Feel Like?: Embodying the Cosmos in Astrological Time

Omri Elisha, Anthropology, Queens College & The Graduate Center, CUNY

The recent resurgence of Western astrology has paved the way for diverse social, spiritual, and aesthetic practices, both new and old, focused on celestial cycles and symbols. While these often center on zodiacal “Sun signs” (the stuff of tabloid horoscopes and dating profiles), renewed interest in the more technical and esoteric dimensions of astrology has brought the role of the planets into view. As indicators of change in astrological time, the planets of our solar system are multifaceted, representing everything from gods and forces of divine consciousness, to universal archetypes and karmic energies, to the deepest impulses of the human mind. Insofar as planetary significations encapsulate qualities attributed to moments in time, the planets are not distant abstractions but are conceived, individually experienced, and instrumentalized through concrete material and sensory mediations. I explore how practitioners and enthusiasts of Western astrology in North America embody the temporal influences indicated by or attributed to planetary transits. To understand astrology’s contemporary appeal, we must look beyond its notoriety as frivolous entertainment and recognize its everyday significance for practitioners as a way of not just predicting the future but embodying moral valences of time in anticipation of potentially precarious circumstances, which are recast as neither random nor meaningless.

Chicane Alignment Chart

David Benqué, Institute of Diagram Studies, London, UK

The current proliferation of divination practices, for example on social media, comes as no surprise in the context of a relentless regime of computational speculation. Knowledge derived from data through intricate algorithmic geometries is presented as superior to that perceived by the senses. Yet this hyper-rationality only ever re-produces existing power relations, and forecloses emancipatory futures. The reclaiming of speculation is currently exploding in all directions from political empowerment (e.g. feminist cyber-witches) to influencer culture, and fascistic prophecies (e.g. QAnon). In this moment where contradictory versions of truth are continually asserted and contested, one term may open up new perspectives. Theorized by divination scholar Geoffrey Cornelius, the chicane designates the “tricks” or “play[s] of semblances” through which divination is produced. In this paper I examine a series of chicanes (e.g. by TikTok astrologers and other divination influencers) and position them in relation to each other. I borrow the form of the “alignment chart”—a moral/ethical compass originating in role-playing games—as a way to orient and compare chicane characteristics. Looking at chicanes levels all forms of divination as relationships with chance mediated by “tricks”. With this established, all focus can be placed on the politics of this mediation.

SESSION 3.2.2 SENSORY AESTHETICS II

The interception between touch and sight in Art History. Between the "auxiliary model" and the "transgression model"

Cristóbal F. Barria Bignotti, Universidad de Chile

Art history has a long tradition of reflection on the interrelationship between touch and sight, with Hildebrand, Riegl and Berenson as the principal exponents. However, this tradition has been limited to a physiological understanding of the senses, ignoring the historical and cultural implications of this interrelation. Thus, this tradition has contributed to naturalize a certain hierarchical organization of the senses, in which touch is subordinate to sight. Which in turn has served to perceive a social and racial distinction (Candlin, 2018). In this article we analyze a series of artworks that, on the contrary, problematize the cultural and social conditions of the interrelation between the senses of sight and touch at the moment of being perceived. Through these examples we will propose a definition for two models of sensory interrelation in Works of art, one of auxiliary and the other of transgression between touch and sight.

Quality/ies: cultivating "common sense" standards and sensory ecologies of fibre

Madelyn Prevost, Simon Fraser University

Amidst increasingly amplified calls for consumers to learn where their clothes come from, who made them, and what they are made of, members of the fibre industry are developing specialized knowledge of the material world. The way many fibre artists talk about, interact with, purchase, and classify fibre indicates that their growing environmental and labour rights concerns are approached through the senses. Building on Geertz' assertion that common sense, like other cultural systems, is an "interpretation of the immediacies of experience," I argue for the role of multisensory engagements with the material world in encountering and interpreting these immediacies of experience. Drawing on ongoing ethnographic fieldwork with fibre artists (spinners, weavers, knitters, felters, stitchers) on the Sunshine Coast of B.C., I explore the way my interlocutors develop and enforce "common sense" notions of "quality" materials through multisensory interactions with the fibres that texture their lives. Further, I discuss how these multisensory interactions contribute to an ecology of the senses, offering my interlocutors deeper understandings about the environmental and material world, and impacting the ways they live in it. This paper accompanies a proposed artwork/sensory workshop that explores these themes and invites attendees to develop their own multisensory understandings of fibre.

LISTENING MATTER : from sourcing of material to design

Heir from a culture marked by modern dualism, human seems to find himself, abstract from his environment. As a consequence, a large number of human creations today (as architecture) is considered by some authors as uprooted. Away from where the material is extracted, architects suffer "emotional death" (Albrecht, 2020) without realizing the impact of using high carboned footprint materials in the construction of their designs. In the context of "Material Turn", we ask ourselves: How a Sensory relation with Raw Matter can help to "our understanding of the greater cosmic order" (Bardt, 2019)? How working Matter can give birth to imagination and influence a Space Design?

This paper presents an experience lead with a group of students of the "Ecole Nationale Supérieur d'Architecture de Grenoble" in France. Working with professional woodworkers, students will transform raw wood: stripping the bark from the trunk and squaring it. After this sensory approach to wood Matter, students will proceed to design a simple architectural object: a pergola. The town Hall of Grenoble will provide the wood from the pruning of the city's trees and the pergola will be constructed by students and citizens in April 2023.

SESSION 3.2.3. CAPITALISM AND THE SENSES

Creating Aesthetic Experience in the Era of Consumer Capitalism: Design, Science, and the Senses in the United States from the 1870s to the 1940s

Ai Hisano, University of Tokyo

Business began reshaping how people perceived the world through their senses in the late nineteenth century, creating what I call aesthetic capitalism—a mode of capitalism that rested on, and was fueled by, creating and appealing to sensory and emotional experience. I use the term "aesthetics" to refer to holistic human perception and sensations, following the definition derived from the ancient Greek word Aisthesis. Aesthetics is hence a form of knowing through physical and psychological stimuli. In analyzing aesthetics as a social process, rather than a design feature of commodities, this paper examines how aesthetic capitalism emerged and how it altered people's aesthetic experience in the United States from the 1870s to the 1940s. It was complex and dynamic processes involving a wide range of agents in diverse businesses. This paper focuses particularly on the role of industrial design and sensory science, both of which helped objectify and thus streamline sensations. Scholars, including Guy Debord and Jonathan Crary, have identified the rise of capitalist society and modernity as the transformation of visual experience and of visuality. I would argue that capitalist development

came with the aestheticization of society rather than the dominance of a visual regime.

The Grey Zones of Child-Targeted Food Packaging: On power, engagement and sensory (re)configuration

Charlene Elliott, University of Calgary

Food and its packaging arguably represent the quintessential collision of the senses, whereby the gustatory aspects of food (including its smells and textures) become wrapped and overlaid by the visual and linguistic aspects of its packaging. This collision is particularly striking in the world of children's packaged foods, whereby licensed characters, vibrant hues and cartoon mascots communicate entertainment experiences that channel attention away from the sensory aspects of food and toward the (predominantly visual) world of children's media culture. A thriving industry exists in marketing these foods, driven by manufacturers' conceptions of what appeals to kids. Yet, how do children interpret this food packaging and what sensory (visual, taste, touch) elements do they focus on in determining what is "child-targeted"?

Drawing from qualitative research with children, I suggest that while the entertaining elements foregrounded child-targeted food packaging might be understood as a (hollow) example of "experience marketing" (Schmitt, 1999), we need to shift focus from experience to engagement. By exploring what resonates with children, we reveal a reconfiguration in the "collision of the senses" represented by food and packaging: that is, children re-sense the marketing techniques designed to appeal to them and emphasize different sensory elements and experiences (such as spiciness and movement) as key to determining what is "food for them".

Corporate Theatre in a VUCA World: Unlocking Peak Performance in Sensorial Managerialism

Sarah Saddler, Baruch College CUNY

This paper explores how theatre operates as a salve for an identity crisis taking place in the global corporate world, where changes in world affairs have again forced managerial capitalism to reinvent itself. The threat of annihilation, mixed with seemingly unprecedented conditions of unpredictability and unknowability in business space and time, saturates the management ecosystem and performance imperatives of 21st century organizations. Within what has come to be known as "VUCA," a labor economy marked by conditions of volatility, uncertainty, chaos, and ambiguity, business tools once proven to optimize productivity have been swept aside by the fluid and all-consuming forces of creativity and innovation. In the absence of external

instruments for calculating efficiency, training culture has reached inwards, using theatre and performance as phenomenological mediums for unearthing a sense of individual “authentic” consciousness that is viewed to withstand the exigences of constant, unrelenting change. Drawing on longitudinal ethnographic research conducted on theatre-based corporate training practices in urban India, I explore how the arts serve as pedagogical lubricants for capitalism's sensorial reawakening through the artistic shaping of an emergent VUCA vanguard who embody the unsettling and fragmentary managerial subjectivities of global change.

SESSION 3.2.4. SENSORY WELL-BEING

Too close yet too distant: Technology, Care and Cure in Selected Cancer Memoirs

Snigdha Subhrasmita, Indian Institute of Technology Roorkee

The role of technology and machinery in the treatment and cure of cancer is explored in this article. It examines two cancer memoirs to investigate how technology advancements monitor crucial indications and provide doctors with timely information for prescribing treatments. The usage of technology in healthcare operations ranges from oxygen masks and thermometers to lab testing and webcams. Machines and technological breakthroughs have a critical part in the treatment of cancer in terms of material culture. Oncologists have long employed diagnostic tools and imaging methods to identify cancers and improve patient treatment. The contact and interaction between the patient's ailing body and modern hospital equipment, which is a part of the material topography of biomedical settings, is an indication of how the human-technology dynamic is at play in healthcare systems in the selected memoirs. Instead of pitting care and technology against one another, the study seeks to rethink and redefine them together. This essay examines the use of machinery and technological tools as material practises that support care, examining how these practises are woven into illness narratives and how they relate to or have an impact on senses, discourses, behaviours, and social bonds associated with health and illness.

Bodies at the limit. The re-conceptualization of health through haptic media

Desiree Foerster, Utrecht University

Among the current global challenges, health is one of the most pressing and complex ones. That is, in part, because it encompasses and is linked with other global problems such as ecological crises, economic disparities, and unequal treatment for certain groups of people. This presentation is intended

as a contribution to the differentiation of the topic through an exploration of aesthetic conceptions of disease and the resulting consequences for our conceptions of health and subjectivity. I will explore art works that use immersive technologies like Virtual Reality and haptic media to make available new phenomenologies of pain and disease. I argue that novel aestheticizations of pain and disease enable alternatives for our conceptions of health and wellbeing, which commonly focus on the numbing or controlling of unwanted and painful sensations. One of the artworks I will be discussing uses haptic media and VR to enable the experience of chronic pain while another artwork explores different experiences shared by people with Cotard syndrome. Through an analysis informed by process philosophy, health humanities, feminist, and haptic media studies, I propose that we find here a kind of agency of the body that is far from equilibrium, that actively engages in metastable relations.

The "auscultation" of nature in slow cinema: mobilising the sensible for ecological awareness

Rosine Bénard O'Kelly, Aix-Marseille University / PRISM Laboratory

If, nowadays, the word "auscultate" is almost exclusively dedicated to the medical field, the original meaning of the term comes from the Latin *auscultare* which means "to listen attentively". Then, we propose to theorise auscultation as an active hearing, an attentive and meticulous listening to sounds, which would resonate even in our own body, as already conceived by Empedocles in his theory of hearing.

To illustrate our proposal, we will study how slow cinema stages a singular relationship with nature via its soundtrack. In our opinion, these films, often described as "contemplative", could be considered as much, or even more, as "auscultatory" films, insofar as they urge the viewer to exercise his hearing in an original way with regard to the natural elements.

Via an approach mixing aesthetics and phenomenology, we will then demonstrate in what way the experience of nature proposed by this type of cinema would be based on a state of perception capable of "welcoming" the sounds of nature. Through a "new sphere of lived experience", these films initiate a primordial and original knowledge, a "substantial knowledge" as Kenneth White defines it: "that intuition of things which arises when we passed ourselves, as one with the whole". The sensory shaking that the viewer experiences then urges him to rethink his relationship with nature and allows for an unprecedented awareness of current environmental issues.

SESSION 3.2.5. SENSORY FILM STUDIES

Tilia platyphyllos

Tereza Stehlikova, Tangible Territory

Showing and discussion of a short film about a 900 year-old linden, informed by my ongoing artistic research into multi-sensory aesthetics and embodiment.

The tree is one of Czechia's memorable trees and lives in a garden of a nearby château. Every time I encounter this tree I am struck by its "beingness". It has an animal like presence which reveals itself through spending time with it: through touch, smell, hearing, as well as sight. As a filmmaker my aim is to convey my embodied encounter through audio-visual language. The result is a more intimate, intuitive, embodied depiction of the subject, using the language of haptic visuality (Laura Marks). I argue that this approach lends itself well to imagining and empathising with non-human perspectives. My presentation will consist of a screening (cca 4min) & discussion of my sensory methodology.

Michel Serres's Pluralities of Vision in Gary Tarn's Black Sun (2005): Variegated Sight and Sensibility

Kevin Hunt, Nottingham Trent University

Philosopher Michel Serres's views on vision/visuality are 'marked by multiple possible perspectives' (Weaver and Morris 2021). In *The Five Senses* (2016 [1985]) and *Eyes* (2015 [2014]), Serres configures sight in relation to touch and through direction, movement, and visiting. Through 'deflection' and 'displacement' (Connor 1999) vision can intersect with the other senses to explore multiple perspectives; it can also capture a blurred synthesis of information in a sweeping overview. Serres's philosophy embraces pluralities of vision. His emphasis upon movement, embodiment, and cross-modality relate purposefully to Gary Tarn's *Black Sun* (2005): a documentary film about, and narrated by, Hugues de Montalembert, a painter/director who lost his sight in a random attack. Tarn evokes elements of de Montalembert's sensory world 'through the use of grimy yellow filters, computer graphics and continuously shifting camera angles' (Howes 2016, 181), further enhanced by the musical score, so that *Black Sun* conveys de Montalembert's narrative through sensibility rather than illustration, leaving the audience to 'make sense of the interplay of modalities' (181). This presentation will explore how Serres's cross-sensory and pluralistic approach to vision, which embraces synthesis and analogy, applies to *Black Sun* and the film's use of sensibility to share de Montalembert's experiences of blindness.

"She, the industrial": Film dance creation as a methodology to explore and share sensory memories encapsulated in movement

María Vargas, Concordia University

Spanish investors ran many textile fabrics in Ecuador during the twenty century. In particular, the textile industry was one in which female labour had a significant share. Compared to other economic sectors, women had more opportunities in this one due to the symbolic connotation of embroidering, weaving, and sewing as a 'female skill.' At the entrance of one of the textile factories that became a museum, the public is received by two giant sculptures honouring the strength of former male workers. However, there is no allusion to female workers. In the interest of rescuing female sensory memories, in collaboration with two former female workers, I directed the research and making of a film dance with a particular focus on three aspects: First, their life stories concerning what it was like to be a female worker; second, sensory memories such as temperature, sound, and atmosphere of the factory and the neighbourhood; and third the movements and gestures of the former workers during the interviews. The resulting film dance was shared in the museum located in the former fabric. In this paper, I shared the methodology applied to rescue and share sensory memories encapsulated in movement.

SESSION 3.2.6. WORKSHOP

Attending to the Senses as Practices of Care

Organizer: Alice Wilatt, University of Bristol

Robyn Dowlen, University of Manchester

Rebecka Fleetwood-Smith, University of Bristol

Helen Manchester, University of Bristol

Sensory experiences can be difficult to articulate, explore and attend to. This workshop will engage with the provocation: attending to the senses as care-full research practice. Our research approaches involve practices that foreground sensory and embodied ways of knowing. These care-full practices draw on the emerging area of care aesthetics.

Within this workshop we examine the opportunities that creative approaches can afford in exploring and re-imagining sensory encounters. Our workshop will invite virtual conference attendees to join us and take part in two 'sensory attunement' activities. The activities will draw on the creative, participatory ways in which we work with older adults. The workshop will be held remotely and so we may invite people to use objects, items or materials within their immediate environment as part of these activities. The session will conclude with a reflexive discussion during which we will invite participants to collectively reflect on their experience of taking part in geographically distributed contexts and discuss how the activities may resonate with their own research practices. Our concluding reflections will centre on sensory dimensions of relational and embodied research practices.

PERIOD 3.3 (14h00-15h30)

SESSION 3.3.1 PANEL

Music as a Multisensorial Experience: Music, Performance and Atmospheres

Organizer: Burcu Yasin, Concordia University

Discussant: Matthew Unger, Concordia University

Panel Abstract:

In recent years, the concept of atmospheres has entered both ethnomusicology and musicology. This panel explores atmospheres of performance, musicking, rituals, and musical knowledge transmission across generations, examining three cases from Istanbul/Turkey. Leaning mainly on Gernot Böhme's concept of atmospheres, the panel investigates different parts of the city by showing the fluid nature of the concept. Erol Koymen's paper focuses on the increasing popularity of historical buildings that remained from different epochs and civilizations as concert venues for Western Classical Music and jazz music performances in Istanbul. Based on his fieldwork in Istanbul, Koymen's paper explores the connection between atmospheres and the acoustic experience. Martin Greve's research on the other hand, reveals the entanglements between music, atmosphere and space during the Alevi Rituals called cems. Burcu Yasin's focuses on how capitalist modes of space production, such as urban renewals, impact music-making practices and musical knowledge transmission techniques to the young generations. Examining music-making and musical knowledge transmission techniques of Sarıgöl Romani community, this work shows the connection between spatial atmospheres and music.

Erol Koymen, University of Chicago

In recent decades, churches and other spaces left over from Istanbul's multi-confessional and multi-ethnic past have grown increasingly popular as concert venues for performances of Western classical music and jazz. The popularity of these spaces is often attributed to their ostensibly appropriate atmospheres and "good" acoustics—in this paper I take up Istanbul discourses of acoustics and atmosphere as sites of ethnographic inquiry. I ask: Which modes of perception are afforded by "good" acoustics in Istanbul? What makes them good? What is the relationship between atmosphere and acoustics, and how do these relate to non-Turkish and non-Muslim communities? I argue that, rather than a technical discourse of material and spatial qualities enabling clear aural perception, acoustics in this case is a discourse of somatic perceptual affordances. These are emergent from sonic atmospheres that bring sounds and objects indexing a discursive construction of Europe into dynamic relation,

producing a multi-sensory, spatially-defined, internally diffuse “feel.” Thus, acoustics become good when they afford clear somatic perception of the value of Occidentalism. Ultimately, I aim to provincialize a modernist discourse of acoustics by unpacking the multi-sensory and somatic perceptual affordances of good acoustics in contemporary Istanbul.

Martin Greve, Orient-Institute Istanbul

While in Istanbul today most Alevi rituals (particularly cems) are organized in recently constructed cemevis (the place where cem takes place), in Dersim until the 1970s almost all rituals took place in private houses in the villages. Although the only function of modern cem evis has been to provide a better space for religious ceremonies, older people remember how much more spiritual cems in ordinary village houses used to be including both trance and the performance of keramet (supernatural power).

Based on this belief, the most important question emerges, how this spirituality could have gotten lost over such a short period of time? In this context, the atmosphere theory developed by Hermann Schmitz and Gernot Böhme might help analyze and trace profound changes that occurred in both the rituals and their music performances. Participation in those earlier cems used to affect all the senses, including temperature, smell, and sound, in addition to directly felt presence of all individuals in the room. Music was not perceived as something isolated, but rather was a part of the all-encompassing atmosphere, where musical elements such as intonation, melody, or the control of voices had no separate importance. Today, both musicians and instruments are much more technically elaborate than in the past, but the atmosphere has changed into a religious show that the believers observe with greater emotional distance and reduced embodied sensual impressions.

Burcu Yasin, Concordia University

This paper explores the connection between spatial atmospheres, music and musical knowledge transmission across generations by focusing on entertainment houses (devriye evleri) located in Sulukule Istanbul. Between the 1960s-1990s, devriye evleri was one of the most important sources of income for Romani musicians from the West coast of Turkey. In addition to this, devriye evleri was also an informal institution for young Romani who wanted to pursue a career in music, as young Roma mostly learned music without relying on any written source but instead by performing with more experienced musicians. Devriye evleri shut down at the beginning of the 90s due to false allegations by the government such as prostitution and drug dealing. Within the closure of devriye evleri, while musicians were left without any job opportunities, on the other hand, they lost the site where they used to transfer musical techniques and styles to the younger generations. Leaning on

Böhme's concept of atmospheres, this presentation displays how urban transformations impact music practices and musical transmission.

SESSION 3.3.2. INDIGENIZING THE SENSES

Encounters with State of Emergency Declarations: Investigating the Edges of Democratic Participation through Sensory Ethnography and Community-Engaged Research

Sarah Wiebe, University of Victoria

When state of emergency declarations become the norm, the health of democratic societies is called into question. This presentation brings sensory methodologies to investigate the political environment of two distinct yet related emergency scenarios. The first draws upon a ten-year project that involved arts-based community-engaged research with members of the Attawapiskat nation to challenge predominant, hegemonic narratives framing the community as constantly in crisis (see: www.reimaginingattawapiskat.com). This sensory approach includes: critical discourse analysis, sensory ethnography and mixed media storytelling. In conversation with a knowledge democracy approach, findings from this project centre counterstories grounded in the lived-experiences and stories of community-members, including former Chief Theresa Spence, as discussed in Wiebe's book *Life against States of Emergency: Revitalizing Treaty Relations from Attawapiskat*, forthcoming with UBC Press in 2023. This presentation will offer some reflections and lessons learned about the politics of framing and reframing through this participatory, mixed media approach. The next scenario bridges this research with the current climate emergency crisis, highlighting some avenues for future research and collaboration, while raising and responding to critical questions about the implications of state of emergency declarations for political participation.

Tuning in: Sensorial Entreaties in Immersive Art

May Chew, Concordia University

Immersive forms like virtual reality (VR) are often conceptualised as a kind of technological engagement that encourages escapism. Such understandings of immersion hinge on VR's calls for sensory severance (Roquet, 2021) as the prerequisite for the user's flight from the material world into an imaginary virtual realm. By contrast, this paper considers the work of artists who use immersion to prod users to tune into rather than out of the world. In particular, it focuses on Anishinaabe filmmaker Lisa Jackson's VR project, *Biidaaban: First Light*, which uses sound and proprioception to sensorially situate its

audience. This is done through the careful negotiation of both bodily emplacement and disorientation, which overturns colonial sensory rubrics based on hierarchies and detachment. Artists like Henry Tsang, Cheryl L'Hirondelle, and Camille Turner have also devised sensorial cartographies to uncover Indigenous and racialized histories in colonial public spaces. These projects begin to suggest how being spatially and sensorially embedded in landscape can facilitate relationality over visual dominance. I suggest that such sensorial invocations also potentially dislodge settler ontology by "tuning" the audience to Indigenous histories of the land, and guiding audiences to contend with the ethics of occupying space as uninvited guests.

Sensing Law: On the evidence of the senses and the common sense of judges in the adjudication of Aboriginal land claims in Canada

David Howes, Concordia University

"Sensori-legal studies" is an emergent field of inquiry. It represents a cross between sensory studies and socio-legal studies. This paper treats law as a sense-making activity. Its focus is on the adjudication of Aboriginal land claims in the caselaw of the Supreme Court of Canada (SCC), from *St. Catharine's Milling* (1887) to *Delgamuukw* in 1997 and *Ktunaxa Nation* in 2017 (the "B.C. Grizzly Bear Spirit" case). It is argued that one of the most serious barriers to the due recognition of Aboriginal title stems from the clash of sensibilities: in some Indigenous traditions law is spoken of as "the way the feast works" (it is sung and danced) whereas in mainstream Canadian society the law consists of statutes, precedents and deeds (it is written). In the result, seeking to "prove" Aboriginal title in a Canadian court of law was doomed to fail until the landmark SCC decision in *Delgamuukw*, which put "Aboriginal Oral History" on the same footing - the same plane - as scripted history. Finally, the law came to be heard from both sides (*audi alteram partem*) but this oral victory proved short lived. The SCC closed its ears again in *Ktunaxa Nation*. This paper asks: what are the chances of the judges of the SCC ever being persuaded to suspend their common sense and open their ears once more?

SESSION 3.3.3. SENSORY AESTHETICS II

Bodies Against Bodies: Mourning, Photography and Hair Work

Sarah Pollman, Concordia University

Photography has long been associated with memory and death, as has hairwork, a Victorian tradition of creating accoutrements from human hair as acts of remembrance. Photography and hair work intersected in hybrid works that Geoffrey Batchen has theorized as relying on indexicality to archive the dead. Yet this reading depends on the static, archival status of the past object,

and little attention has been paid to how these everyday combinations of photography and human hair functioned as daily talismans for triggering memory by being worn, touched, and caressed. Through a case study of three hybrid objects, my paper, *Bodies Against Bodies: Mourning, Photography and Hair Work*, suggests that these objects can only be understood in terms of their animation and sensing by present and past bodies. I offer a pathway to understanding their haptic function through a mixed-methodology that draws on James Carey's ritual model of communication, Alfred Gell's studies of technical systems in art making, and Hans Belting's extensive work on the body as media. Performance allows these objects to be read as performed memory in the present, with the body of the maker and the body of the remembered intertwined as coauthors of memory mitigated by touch.

Bodies Un/Bound: Power, the Senses, and Nkhoba and Majeni Sculptures in Northeastern Tanzania

Marguerite Lenius, Middlebury College

In the West Usambara Mountains of northeastern Tanzania, Shambaa people have long turned to the institutions of ushai and ughanga to foment spirit-derived illness and restore health, respectively. Employing sensiotics, a nascent methodology developed by Africanist art historian Henry J. Drewal, this paper identifies alliances between the hierarchy of the senses in Shambaa sensoria and the deployment of otherworldly power toward these inverse outcomes. It compares the artistic form of two genres of figurative sculpture, nkhuba and majeni, arguing that the degrees to which each engages abstraction and realism reveal the eminence of sound and movement to long-held conceptions of health in the region and the subversive power of visuality. Secondly, it further expands current scholarship on the arts of ushai and ughanga by disclosing parallels between the iconography of majeni and images of illness that, in the first half of the twentieth century, elders surreptitiously conveyed to youth to shape their healthy adult bodies and selves during a series of now-extinct puberty rites.

Fit But You Know It: Sensory workshopping methods to decolonise fashion fitting

Sara Chong Kwan, London College of Fashion, University of the Arts London
w/ Olivia Hegarty, Luke Stevens, and Cian Donovan

Fit But You Know It addresses the challenge of decolonising fashion by exploring a core fashion concept: fit. Industrially-produced clothing has fit 'built-in', standardised through 2D flat patterns and pattern-cutting techniques of darts and seam shaping. By contrast, pre-industrial or contemporary examples of non-western garments, rely on haptic fitting techniques deployed by

wearers' hands when wrapping, knotting, or rolling. The standardisation and simplification of fit is critical to fashion's ability to sell, ship and scale products globally. Informed by Enlightenment values of universalism underpinning global trade and mass consumption, fashion commits 'epistemicide' - the destruction of existing knowledge. In this case, the tacit embodied and sensory knowledge of how to fit fabric to our bodies. Art schools are ideal settings to challenge deeply embedded industrial-colonial practices and shift epistemic power relations. This practice-research project aims to 'liberate' fit and re-ignite knowledge through participatory workshopping methods that foreground sensory and pluriversal processes. In analysing sensory and emotional responses to the experience of 'fitting' in practice, we ask how do we interact with the clothing as wearers? Do we 'fit' intuitively? What are our assumptions around garment types and fit 'built-in'? Are there reflexive sensory actions to discover in the movement of wearers hands? What memories and stories are shared?

SESSION 3.3.4. SENSORY ECOLOGY I

Expanding the Magic Circle: Immersive Storytelling that Trains Environmental Perception

Natalie Doonan, Université de Montréal, Communication

Scholarship on immersion in simulated environments often emphasizes cognitive immersion, or the suspension of disbelief that takes place in an illusionistic space that simulates reality, making the fact of mediation disappear in the experience. Grounded in the field of post-dramatic multimedia performance, this paper will focus instead on immersive storytelling that activates the senses in a physiological experience. Rather than transporting the spectator into a fictional imaginary space, post-dramatic multimedia performance aims to make participants aware of their presence in the here and now (Klich and Scheer, 128).

This paper describes an immersive storytelling project that integrates virtual reality (VR) play into a live participatory performance that takes place outdoors. This game is played in a park and at key moments, inside VR environments that simulate that same park. The purpose of the game is to attune participants to the species in that particular place.

This project asks: (how) can immersive and interactive games produce sensory, embodied knowledge and increase environmental awareness? It proposes that in current urbanized cultures, immersive storytelling can allow us to reimagine relationships between humans and other species and to develop deeper connections with natural environments.

Sensory Anarchives for the Anthropocene

Allie E.S. Wist

I propose a presentation on my artistic-research practice to create a multi-media and sensory “anarchive” of/for the Anthropocene. An anarchive, a term from Siegfried Zielinsky, is in direct opposition to the alienating hegemony of traditional archives, and instead invites material and sensual chaos. Given that the Anthropocene is a temporal entity, an epoch defined by a breakdown of natural/man-made binaries, and by the oft-unforeseen material ramifications of human civilization, its documentation calls for a structure which defies attempts at objective or linear documentation. In Zielinsky's terms, the anarchive follows “a logic of plurality and wealth of variants, [and] are particularly suited to handle events and movements; that is, time-based sensations.” Objects in the anarchive resist a trope of the Anthropocene: satellite and aerial images which reinforce a god’s eye view (Haraway 1988). These scales exceed us, and displace our subjectivity from the ecological impacts they depict. The anarchive, alternatively, seeks to provide a scale that embodies us, through situated knowledge produced through sensory and material encounters. The creation of the archive usually takes the form of installation works, including fabricated scents, edible food items, recipes, speculative geology, and photographic works.

SESSION 3.3.5. SENSORY MUSEOLOGY

Overwhelmed and Alienated? The Comparative Impacts of AR and VR in Museums on Sensory Experience

Kristen Lewis, Concordia University

This paper explores the comparative impacts of AR and VR on the sensory experience of museum publics through two autoethnographic case studies: (1) the Horizons VR exhibit at Montreal’s PHI Centre, and (2) the Montreal Museum of Fine Arts employment of AR in *Seeing Loud: Basquiat and Music*. Despite AR’s ostensible amplification of our sensory experience through holographic imagery or audio features, my first case-study shows how AR apps diminish the sensory relation between participant and artwork by narrowing and filtering sensory aesthetic experience through smartphone screens. In addition, the overcrowding of content fragments participant attention, causing artworks to fade into the background underneath hallucinatory curatorial impositions. By contrast, my second case study reveals that VR, as grounded in artistic creation over curatorial supplementation, instantiates an entirely novel virtual sensory field, immersing participants within the aesthetic world of the artwork. Nonetheless, both technologies are fundamentally individualizing,

challenging the social dimensions of artistic experience. In filtering sensory experience through lenses and screens, I argue that AR and VR threaten to reimpose the modernist museum glass that interactive artworks originally sought to eliminate.

Drawing on the distinct sensory perception and experiences of individuals with congenital and early-onset blindness

Carla Ayukawa, Carleton University

Vision has been a dominant mode of sensory perception in research and knowledge dissemination in material culture study and museology. It has led to an ocularcentric bias which has contributed to sensory, experiential, and social barriers to access. The participation of individuals with non-visual sensory perception and understandings of the world in object examination can result in novel and multi-sensory object narratives.

This presentation outlines the methodology and findings of my research study that responded to ocularcentric bias and aimed to minimize barriers to access. I discuss how the study's design embraced a non-visual examination of two museum-type objects. It puts forward an interdisciplinary research strategy that drew on research practices from material culture studies and participatory design and acknowledges the distinct sensory perception, insights, and polyvocality of individuals with congenital and early-onset blindness.

It reveals diverse, novel, and rich exhibition topics that emerged through a thematic analysis grounded in the participants' voice and non-visual mental models and which challenge the objects' dominant ocularcentric narratives. It offers a new point of inquiry to inclusive narratives, sensory museology practices, and multi-sensory design aesthetics. This presentation would be of interest to researchers in the areas of sensory design, non-ocularcentric experience, and the participation of source communities.

Senses on Display: The Potential of the Senses in Museum and Gallery Practices

Melanie Schnidrig, Concordia University

In 2015 the design group Flying Object curated Tate Sensorium, an elaborate exhibition at the Tate Britain that transformed four paintings from the museum's collection into multisensorial environments, which layered the senses of smell, touch, taste and sound over the visual dimensions of the pieces.

The multisensorial nature of this exhibition, this study will argue, exemplifies a wider sensory turn in art and museum practices that displays unprecedented

levels of sensorial and participatory engagement in the gallery to appeal to a wider audience. For this reason, this paper will utilize Flying Object's Tate Sensorium as a springboard to unpick the value of immersive and multisensory methods in the development of museum practices. In so doing, this study will consider the following questions: How can museums and galleries engage with the audience in new ways by pushing the sensory boundaries of exhibition spaces? How do multisensory exhibitions enhance the audience's connection to an artwork? And finally, how can the museum's utilization of sensory methods usurp the ocularcentric narrative of traditional exhibitions? Through an exploration of these questions, this paper ultimately interrogates the affects of multisensorial museum practices and their role in an institution historically preoccupied with visual interpretation.

SESSION 3.3.6 WORKSHOP

Playing in the dirt: digging into our relationship to natural elements through acts of noticing

Organizer: Andréa Tremblay, Concordia University

Today, more than half of the world's population lives in urban areas (UN). Most people's relationship to the food they consume resides in grocery store displays of mass-produced items that made the cut, to be wrapped and sealed in attractive packaging, or "enhanced" and processed with additives into branded foodstuff. I argue that unless we develop a more profound relationship with the planet we live on, unless we start caring personally, the level of engagement that we feel about acting with eco-awareness remains superficial and non-committed. Unless we develop a caring relationship with nature, the soil that supports life and the way our food grows, no deep caring is possible, and therefore, no urgency invested in meaningful actions towards sustainability. Strong of more than five years of urban agriculture pedagogy in the mind.heart.mouth on the Loyola campus of Concordia University, this workshop incorporates experiential learning methods from the garden into thoughtful and playful examinations of western cultural understanding of our relationship to food and to natural elements. While doing a little gardening, we will reflect on these issues and explore ways to connect the dots towards meaningful interactions.

PERIOD 3.4 (16h00-17h30)

SESSION 3.4.1 PANEL

Sensoria: The Art and Science of Our Senses

Organizer: Joel Ong, Sensorium: Centre for Digital Art and Technology, York University

Panel Abstract:

SENSORIA The Art and Science of our Senses project was an interdisciplinary, initiative forming a contemporary bridge between science & art aspiring to explore our sensory world by scientific, social, political and cultural interpretations. Initially conceived by independent curator Nina Czegledy for the LAZNIA Centre for Contemporary Art (LCCA) in Gdańsk, Poland, SENSORIA: the Art and Science of our Senses expanded to an intercontinental multi site project with Sensorium: Centre for Digital Art and Technology at York University, Toronto; leveraging the emerging baseline of hybrid online/offline technologies post-pandemic to connect with participants across the world. The shared interests of the LCCA and Sensorium around the senses i.e. the close observation of sight, sound, olfaction, touch and taste as dissociated experiences yet as integrative and multimodal gestalts in artistic production; to the social, cultural and biological construction of experience, have led to mutual excitement. A hybrid symposium became an integral project component that built on the exhibition content towards in-depth conversations about the connective aesthetics of everyday sensing and the knowledge-creation potential of artists and scientists collaborating in innovative ways. This panel features the curators Czegledy and Joel Ong, Sensoria artists Csenge Kolozsvári and discussant Guy Van Belle.

Nina Czegledy, Independent

Sensoria the Art and Science of Our Senses project began as an independent research initiative in 2017. Shortly after I started my initial research I received an invitation from the Contemporary Art Centre Láznia (Gdańsk, Poland) to curate an international project focused on multisensory perception. In 2022 Sensoria in collaboration with Joel Ong from York University, Sensoria became an intercontinental cross-disciplinary project. Sensory awareness is presented in this project via exhibiting artworks as well as thematically linked participatory discussions, performances and workshops. In order to ensure scientific accuracy David Howes, Director of Sensory Studies, Concordia University, Montreal and Gayil Nalls interdisciplinary artist, theorist, founder and director of Word Sensorium were invited as Project Consultants. From a curatorial point of view it is very important for me to involve artists who contribute uncommon, unexpected, stimulating, sometimes provocative interpretations of our sensory awareness. I present a descriptive account of the beginnings of Sensoria and introduce the international artists (and their artworks) who joined the project in 2017- 2018.

Joel Ong, Sensorium, York University

The Sensoria project inaugurated a new international partnership, catalyzed through veteran curator Nina Czegledy, that saw artistic and scholarly work expand across simultaneous exhibitions in Gdansk, Poland and in Toronto. The exhibition's primary goal was to create a broad visibility for the wide variety of art project concerning sensory perception, and it has formed a milestone in Sensorium's research series "Diffractive practices of the Contemporary Mediated Sensorium" where we are systematically exploring each of the senses and the ways contemporary technologies have augmented or distraction them. More particularly, my talk will focus on the way the pandemic epoch has effected constraints on our bodies (in the audio visual bias for online/virtual communication), and at its extreme, introduced a form of 'disciplining' (Hagood "sonic discipline") in creating sensorial 'bubbles' through distancing and isolation; as well as olfactory and audial limitations (and intensifications) through mask wearing. I will explore our embodied relationship to the environment through environmental monitoring and multisensory fluidity by Sensoria artists Grace Grothaus and Hrysovalanti Maheras, and consider these in the wake of multi-sensory perception, olfaction and machine sensing (Salter 2022, Hsuan Hsu 2020).

Csenge Kolozsvari, Concordia University

A keynote performer at the Sensoria symposium, my interdisciplinary practice explores the body's potential as a membrane for being active between thought, movement and sound; a translucent and permeable substance that resonates both with the constantly changing surrounding and the conceiving forces within. My talk will describe the performance "The Power of the Spill", a multidisciplinary performance at the intersection of digital and imaginary technologies that uses live video feedback, algorithmic processes of image (Hydra), sound and movement-choreography informed by somatic practices. It is a study on visual perception and how it affects our ways of making sense of the world, aiming to create a terrain for alternative ecologies, a sensibility for feeling with the movements of the more-than-human, the ways seemingly separate entities are in constant exchange, towards a more ecological way of being. The performance was a proposition for valuing direct, lived experience as it expresses itself through the body's movements, through perceiving images and sound towards building new potential worlds. I will also discuss the associated "Schizo-somatic" workshop held at York University invited a group of participants to collectively engage in somatic practices with the concept of the schiz, cut or interval, following philosophers Deleuze and Guattari

SESSION 3.4.2. SENSORY ECOLOGY II

Rebalancing our relationship to the natural environment and community through acts of noticing in an immersive urban garden that promotes community resilience

Andrea Tremblay, Concordia University

Seeking meaningful collaborations around sustainable food systems and reaching beyond anthropocentrism in this context of health, social and environmental crises, my research, and creative practices coalesce in environmental humanities and are both inter and multidisciplinary as they bridge environmental communication and education, sensory and food studies, and urban human geography. Using research-creation, I have created a replicable vegetable garden model to contemplate embodied, embedded, relational and affective interactions within urban ecology and multispecies ethnography with a focus on the parallels between individual and cultural disconnectedness to the community, the natural world, and the food system.

This innovative project has also been devoted to fighting food injustices while synergistically empowering socially marginalized disadvantaged individuals and providing opportunities in participation of community care and life.

Students and older adults participate in the garden activities, the latter representing a population often marginalized and left behind in Western society. In this context, this paper will present my activist participatory work with community organizations through which I aim to merge academic research and social responsibility by exploring ways to build intergenerational community care and resilience, share adequate learning, and develop and promote alternative, just and inclusive social care models.

Listening Encounters with the Shifting Rhythms and Frequencies of Climate Change

Eleni-Ira Panourgia, Film University Babelsberg KONRAD WOLF

This paper investigates the role of sound and listening in establishing new sensory connections with the environment. Climate change is affecting the way our environment sounds and we need to expand our sense of listening to tune in to those new registers. Through the development of a digital prototype for speculative sound co-creation, this study explores ways to engage with our changing environment by listening attentively and experimenting with its shifting rhythms and frequencies. The focus of this presentation is placed on the creative process for speculative sound design specific to climate change scenarios and looks at ways to express impacts such as the modification of matter or change in biodiversity. The resulting sound experiences seek to offer reimagined versions of existing environmental sounds that can allow us to

navigate plausible future states of human and more-than-human life collectively, through listening. At a second stage, this presentation explores how creative engagement with everyday sounds as part of a case study in Brandenburg, Germany, can challenge existing understandings about our relationship to other beings including matter, while generating new insights into the auditory perception of the environment.

Sensory ecologies on cycling infrastructure: an exploration of the rebalancing of the senses on the move

Claire Pelgrims, Gustave Eiffel University

Mobility studies build on theories of ambiances to better take account, in their methodology, of the phenomenological and aesthetical dimensions (temporality, rhythms, materialities, sensitive and affective aspects of space and practices) at stake in the continual transformation processes of cycle practices, equipment and infrastructure. This paper investigates the potential for sustainable development of this current transformation to increase the sentient capacities and the ambient sensibility of mobile actors. Focusing on cycling infrastructure, it describes the renewed aesthetical relationships and affective resonance to it, underlain by a tension between paradoxical values traditionally associated with social constructions of differentiated gender categories, of (1) modern emancipation (individualist, conquering, 'masculine') and (2) environmental consciousness ('feminine': care and attention to the vulnerability of others, herself, and animal and vegetal species). Initial observations during ride-along interviews conducted with regular utilitarian cyclists in France will help unveil the potential, with qualitative, landscaped infrastructure design, to open up a new way to resonate with infrastructure and rebalance the relationship to the environment. It intensifies both the movement aesthetical experience, assimilated with personal freedom, and the sensitive experience of the fragile environment in the context of ecological crisis.

SESSION 3.4.3 OLFACTORY AESTHETICS

Smelling the Invisible: Multilayered sensory experiences in Tourism.

Yoko Iwasaki, Kyoto-saga Art College

Dorit Kluge, VICTORIA | International University

Toshiya Hashimoto, Rikkyo University

Yurie Kaizu, Bunkyo University

Akio Maita, Hokkaido University

Sensory experiences in tourism have a high impact on affective/cognitive perception of the destination (D'Souza, 2021) but there is a significant

research gap on senses other than vision and taste as well as on (multi)sensory place branding (Medway, 2017) using a holistic, human-centered approach. We will focus on a model developed in an artistic field research by Iwasaki et al. on the southern islands of Japan. It regards olfactory perceptions in tourism as overlapping experiences starting with close things (food), followed by objects nearby (flowers) and by distant phenomena (approaching storm). Visualizing the concept by a phenology calendar and map in a box (submitted as an artwork 'Traveller Box'), we explain our understanding of multilayered and concentric perception with the human being in the center. Strong analogies to this space-based model can also be found in the visual experience of art exhibitions. We question to which other sensory perceptions the model can be applied and what happens when several senses are coupled. For tourism research it means that experiences, such as smell and sound (Liu et al., 2018), need to be investigated more intensively. The strategies and instruments of destination branding (Murray et al., 2016, Campelo, 2017; Sivasubramaniam & Jayawickrama, 2021) should focus more on conscious natural perception. This also opens new perspectives for sustainable tourism, without banishing economic implications such as new products and services.

Nosetalgia archaeology: recovering the experience of scratch-and-sniff media online

Jas Brooks, University of Chicago

In the last half-century, scratch-and-sniff media has permeated cinemas (e.g., Polyester or Spy Kids 4D), television (e.g., Living Single or Honey Boo Boo), and video games (Leather Goddesses of Phobos and Leisure Suit Larry). Unfortunately, these olfactory experiences are often poorly documented and analyzed, typically cast aside as childish or without artistic merit. While they elude scholarly attention, these experiences have stuck in the public's mind and are routinely mentioned on the internet. After all, smells are potent anchors for the formation of memory. This online olfactory nostalgia (or nosetalgia) is a ripe resource to (1) study scratch-and-sniff media experiences and (2) provoke design considerations for future work. This presentation focuses on dataset of over 950 manually classified Tweets, Instagram posts, TikTok videos, journals, comments, reviews, and more, covering 15 different scratch-and-sniff experiences (primarily Spy Kids 4D, Rugrats Go Wild, and Polyester).

'The Fallen Angel': A History of Nasaltry in Western Philosophy, Literature and Evolutionary Psychology

David Howes, Concordia University

Hellen Keller dubbed the sense of smell “the fallen angel.” The sensory history of smell bears out her observation. In Biblical times, smell was the divine sense, being associated with the breath (spiritus). Its fall from grace can be traced

through Kant who disqualified it from having any aesthetic vocation whatsoever, to Freud and Darwin who demoted it to the most animal or brute and primitive of the senses, to Proust who sentimentalized olfaction. By contrast, Nietzsche revelled in olfaction; Galton, recognizing smell's cognitive potential, invented an olfactory arithmetic; and, the narrator in Salman Rushdie's *Midnight's Children*, has perhaps the most prominent nose in the history of Western literature: it is "elephantine," "gargantuan," a "rampant cucumber." Rushdie's novel is crucially informed by smells, and its narrator (Saleem Sinai) supremely gifted when it comes to sniffing out hidden truths. The paper concludes with a series of reflections on whether the olfactory decline of the West can be reversed.

SESSION 3.4.4. FESTIVALS OF THE SENSES

Delirious Pyrotechnics: Decolonial AestheSis of a Total Sensory Phenomenon
Adela Goldbard, Concordia University

Through a sensory ethnography of the traditional, syncretic and excessive Toritos Burning event that takes place every March 8th in Tultepec, Mexico's Pyrotechnics Capital, I will attempt a performance of Decolonial Aesthesis: "a re-valuation of what has been made invisible or devalued by the modern-colonial order," to make visible decolonial subjectivities and other forms of sensing and perceiving that have been disdained or rejected by the Western canon (Mignolo). I will also argue that pyrotechnic popular traditions such as the Toritos Burning are subversive: historically, the integration of pyrotechnics into Indigenous and mestizo rituals undermined their use as a semiotic tool of oppression (in the 16th century fireworks were used in the Franciscan catechizing theatre as a tool to frighten Indigenous populations of hell and sins), and, moreover, because these community-organized total sensory phenomena still resist governmental regulation despite –or due to– their wild and disorderly character.

Sensing versus Sense-Making at Carnival in New Orleans
Martha Radice, Dalhousie University

Carnival in New Orleans is a saturated sensory experience, predicated on the embodied, collective work and play of many different carnival-makers, including the 'krewes' or social clubs that organize parades. Drawing on ethnographic fieldwork spanning eight carnival seasons, this paper explores the contrast between sensing and sense-making, or between feeling sense and making sense. I focus on new-wave krewes, who hand-make their costumes and floats and parade on foot rather than riding floats. How do members of these krewes articulate the sensations of being in a carnival parade? "You feel like a rock star," they say, but what does that mean, and

how else do they put their experiences into words? Moreover, I grapple with how to render my own participant sensation (Howes 2022) in carnival. Should I turn it into a story, or could I write a carnivalesque ‘collideorscope’ to account for the ‘colloidal mixture’ (McLuhan 1962) of the senses and materials of carnival? Although people constantly (re)create themselves and their relationships through stories (Cruces 2022), part of what is social escapes narration. This paper is thus an experiment in the potential and in/adequacy of the transduction (Helmreich 2007) of the sensory into words, spoken and written.

On Nuit Blanche

Erin Lynch, Concordia University

Abstract Forthcoming

SESSION 3.4.5 SENSATION AND REPRESENTATION II

Transmediating Race and Senses through Subtitling in Japanese Language Classroom

Ayaka Yoshimizu, University of British Columbia

We discuss a transdisciplinary curricular project in a Japanese language course that examines film subtitling and aims to promote students’ critical and sensory literacies in languages, media, and cultures. Our paper draws on Nornes’s (2015) notion of “sensuous subtitling” which retains the foreignness of the source culture while potentially “defamiliarizing” the target culture (Kapsaskis, 2008). Subtitling is not only understood to translate a language and culture to another, but to “transmediate” modalities including senses (Elleström, 2021). We focus on how students’ “sensuous” subtitling manifests itself in transmediating race as affective transformation (Flynn, 2016).

As Japanese-speaking women teaching Japanese language and culture at an English-speaking university in Canada, we use our bodies as racialized sites of knowing and examine the affective potentials of interlingual subtitles and their pedagogical implications. We reflect on students’ subtitling of Japanese film *All Under the Moon* (1993, dir. Yoichi Sai) where they translated and transmediated embodied expressions of race that are communicated through various cinematic techniques. Students’ subtitles created an intermedial and intercorporeal site in which the cinematic bodies of the characters touch our bodies, affecting the way in which race is felt and sensed in the act of viewing (Brown and Sekimoto, 2020).

Uncanny Hills of the Okanagan: Reimagining Sensory Dissonance of Signs, Billboards, and Typography

Emilie Isch, UBC Okanagan

Suzi Asa, UBC Okanagan

Donna Langille, UBC Okanagan

Fiona McDonald, UBC Okanagan

Signs in public view and their typography located in the Okanagan may be disruptive, disjointed, and cause dissonance with the unceded Syilx territory. Through deeper engagement with arts-based methodologies, we are interested in exploring the concepts of situatedness and dissonance in relation to, and in contrast with each other. We have observed in the Okanagan that these concepts are embedded and embodied within signs, billboards, and typography. In this presentation, we define situatedness as being located to somewhere and dissonance as having a closer affinity with the uncanny. From this, situatedness and dissonance create multi-sensorial experiences. We will share our experimental methodology that includes autoethnography and research-creation with the methods of drawing and painting with watercolours and participant observation. The transparent nature of watercolour affords both different layers of the sensorial experience to be revealed. This effort is aimed at reimagining a speculative Okanagan typography integral to reimagine dissonance embedded in the billboards, signs, and signage. Instead of visually replicating the dissonant signs, we offer a new way of sensemaking that is not harmonious but multifaceted.

This is part of the SSHRC Infrastructures of Ethnography Partnership Development Project.

Feeling future forests

Jennifer Clarke, Robert Gordon University

This paper will present work in progress emerging from my participation in a transdisciplinary project called agroforestry futures: archiving and anarchiving. An important methodological route to public engagement here are approaches which enable "visualisation" of the aesthetic potential of future landscapes as well as economic and environmental information. However, I am increasingly convinced that the role of art and visual anthropology in planning and "envisioning" future landscapes must involve more than an exploration of varied visual elements. Key is how we attend to experience, to feeling, and affect – to the senses - here understood as a kind of movement, which necessitates going beyond explorations of what the future should look like. This paper will discuss how this position, working with art, offers new critical perspective on how people, places and nature matter, how we might explore outputs and methods that complement or even transform scientific forms of knowledge, challenging existing meanings and values, and creating new ones.

I will share recent artwork and visual research, iteratively developed through archival analysis and present 'anarchival' workshops, co-devised with commissioned artists, which aim to create sensory stimuli "for co-producing "futures" via speculative, visual and multimedia, materials.

SESSION 3.4.6 WORKSHOP

Something in the Air

Organizer: Lauryn Mannigel, Arizona State University

Christy Spackman, Arizona State University

Kevin McHugh, Arizona State University

How might exploring the boundaries between olfactory comfort and discomfort in urban space activate scent's political potential? In this workshop, participants are invited to engage with their memory, emotion and physical sensations arising from scents they find in their environment and on bodies. Modeled on previous research and workshops conducted in Mesa, Arizona, the political potential of smell reveals itself by scents acting like markers, creating a sense of belonging or of dividing the self from other. Maintaining the recognition that socio-cultural factors inform how people perceive and make sense of scents, this workshop explores ways in which heightened olfactory awareness—and cultivation of curiosity towards scents—may activate scent's potential to bridge divides between people. Participants will explore public spaces in downtown Montreal where persons from diverse cultural backgrounds come together. Through a shared exploration of multi-layered and embodied olfactory experiences, this site-specific workshop seeks to engender a dialogue examining scent's and political potential. This multi-modal olfactory-centered exploration engages participants through the experience of sound, touch, and scenting without vision (blindfolded). This workshop will last 90 minutes and is open to max. 15 participants. For the identification of public spaces, local specialists will be consulted.

PERIOD 3.5 KEYNOTE (18h00-19h30)

Who's in Control of your Sensorium?

Charles Spence, University of Oxford

A large body of robust scientific evidence now demonstrates just how profoundly the multisensory atmospheres of the places in which we live, work, sleep, and play can influence our social, cognitive, and emotional well-being, often without our being aware of the hows or wherefores. At the same time, however, marketers have long been deliberately modifying the multisensory atmosphere to bias our

behaviour – making us linger for longer, buy more, not to mention consume more, more rapidly (think ‘sensory marketing’ and the ‘experience economy’). But just how worried should we be by the commercialization of the multisensory sensorium? And what can be done to take back control of our environments, one sense at a time? Think here only of the recent rise of sensory wellness solutions, biophilic design, and “sensehacking.”

PERIOD 3.6 RECEPTION (19h30-21h00)

Gala Reception: A Feast for the Senses/Explosion of Flavours

This reception will hopefully compensate for the sensory underload of the opening reception. However, there will be a risk of sensory overload. Participants are requested to exercise moderation.

There will be a lottery once again and 12 lucky participants (in two groups of six) will be escorted to a special room where noted New Zealand wine writer Dr Jo Burzynska will lead them in a 15-minute multisensory degustation.

Like the opening reception, this reception will not be televised on zoom. How could it be?

DAY 4: SATURDAY May 6th

PERIOD 4.1 (9h00-10h30)

SESSION 4.1.1. PANEL

HAPTIC ECOLOGIES OF ATTENTION, PERFORMANCE, AND ACTION I - *Economies of Touch: Haptic Feedback in Medicine and Mobile Media*

Organizers: David Parisi (College of Charleston) and Mark Paterson (University of Pittsburgh)

Discussant: Mark Paterson, University of Pittsburgh

Panel Abstract:

Through a mixture of performance, tech demo, and academic paper presentation, this session of three related panels explores the role of sensory technologies and the formation of novel haptic ecologies across a number of areas, through artistic media, medicine, consumption and marketing, and digital entertainment. In addition to the usual academic paper format, our panels also include demonstrations and discussions from artistic practitioners and industry pioneers. Showcasing the diversity of this recent work, the state of the art in haptics, the sessions will prompt panelists and audience members to consider underlying currents, such as:

- Emerging ecologies and economies of sensory action, transmission, and mediation;
- The economics and industrial infrastructure necessary to underpin the aesthetics of sensory technologies;
- Mapping recent (or historicized) shifts in bodily rhythms, habits, and sensations as a result of these haptic ecologies;
- The layering of non-audiovisual sensations onto existing audiovisual media.

Margot Racat, IDRAC Business School, Lyon Campus

For two decades, consumers have been interacting with touch-based interfaces (i.e., smartphone and tablets) which stimulate tactile sensations via touchscreen and haptic technologies (i.e., vibrotactile rendering, force feedback, etc.). Overall, adoption of such devices has been faster than any other media. Yet, despite the promising avenir in consumer context, haptic technology has been undermined in part because of technical jargon, numerous technologies that is possible to integrate, and, most important, the lack of value understanding of such technology for consumer business applications. Thus, the adoption of haptic technology has been much slower than expected in the consumer market. However, recent interdisciplinary

research has started to emerge to provide marketing insights of how, why, and when haptic technology is valuable to the customer journey, and thus bring it on to an entire new environment beyond gaming, medical care, automotive, spatial and military applications. In this presentation, we introduce several recent works relying on qualitative and quantitative research design that explore all three perspectives: the consumer, the brands and the engineers. The discussed stream of research contributes to better understand how haptic technology provides economic value through the understanding of the multisensory information processing.

***Beyond the Limits of the Human Hand*™**

Jason Archer, Michigan Technological University

I will present research on the da Vinci Surgical System, a surgical robotic assistant in wide use today, using Intuitive Surgical's trademarked phrase, "taking surgery beyond the limits of the human hand™", as an invitation to tell a two-part story about the way engineers designed and calibrated the da Vinci to touch and how those designs along with defining the human hand as limited in comparison to the device articulates surgical touch in a way that makes it easier to extract for capital gain. In telling this story, I consider how a political economy of the senses plays a role in design decisions, elevating the importance of visual systems over tactile systems, explore the process of extraction necessary to replicate and replace human sensory labor in the operating room, and consider the potential erosion of touch culture as it relates to surgical practice. In the end, the story is guided by questions about what it means to get beyond the limits of the human hand, who decides those limits and for what purposes, and how those material and symbolic articulations impact our notion of what touch means and how it matters in the operating room and beyond.

David Parisi, College of Charleston

Later this year, Apple is expected to announce that it will remove all physical buttons from its forthcoming iPhone, opting instead for solid state, touch-sensitive surfaces that use haptic feedback to simulate the feel of a button press. This is the latest in a series of moves in the area of mobile phone design to replace materially differentiated and distinct buttons with glass sensitive surfaces that are indistinguishable by touch (Plotnick, 2017). Although it may be tempting to situate this replacement of buttons by haptics as a triumph for computer-generated touch, Apple's decision here calls attention to the limits of mobile haptics. Rather than indicating the revolution in human-computer interaction long promised by haptics proponents, vibration's pyrrhic victory calls attention to the stagnation of mobile haptics, even as the technology has become ubiquitous in interface culture. Against this backdrop, I explore recent attempts to push mobile haptics beyond button replacement and

rudimentary notifications, including Immersion Corporation's addition of haptics to mobile video ads, affective haptics in "long-distance touch bracelets" like Bond Touch, Hey Bracelet, and Totwoo Connected Bracelets, Haptagram's haptic NFTs, and prototype tactile languages such as Immersion Corporation's Instinctive Alerts framework.

SESSION 4.1.2 ECO-SENSING

Sensing the Wind

Sreedevi D, Indian Institute of Technology Jodhpur

As someone brought up in Palakkad, a border district between Kerala and Tamil Nadu, South of India, I could sense when Palakkadan Kattu (a specific eastern wind that blows across the Palakkad gap in the Western Ghats between Kerala and Tamil Nādu during the months of November to February) begins as it will touch my body and leave its marks. Lips will be chapped and the skin will be peeled off and one could constantly hear the howling of the wind in the evenings and nights during these three months. The vernacular cultural expressions of the region like myths, folk songs and performances, and literary narratives have many references to the peculiar sensory experience of the wind. This presentation aims to understand how the sensorial experience of the wind has been archived in the cultural imaginary of the region and also in the lived experience of people in that geographical region of Palakkad, Kerala, South of India.

A New Ecology of Colours?

Diana Young, The University of Queensland

How do colours currently entangle us sensorily and in what ways are colours carriers of thought? This paper explores recent ways of thinking through colours as an ecology of materials. The temporal aspect of colours is coming to the fore in contemporary urban practices. The advent of widely available Light Emitting Diodes (LED) and large-scale digital projections are transforming the city and its iconic buildings. LED lighting is available in an almost infinite palette and can also mimic the temporal changes of colours in what we moderns call nature (Young 2018). Advances in pigment research are enabling heritage palettes to be identified and reinstated in buildings producing dissonant or anachronistic relationships with the past. Structural colours which mimic nature through nanostructures will revolutionise the way we think through colours, time and ruination. Using these examples I explore new ways of thinking about the connections between colours, and the idea of nature.

Tasting Taint: Wine, Wildfires, and Climate Change

Gabriella Petrick, University of Stavanger and University of Birmingham

As wildfires clouded the mid-day sun and turn a normally blue sky orange, wine makers in Napa Valley worried about wildfires ruining yet another vintage of their prestigious wines just as they were getting ready to harvest in August of 2021. It was not just the threat of wildfires cresting the mountains and burning vines that worried winemakers, but also the direction of the wind that could blow smoke into the vineyards and cause smoke taint in seemingly perfect grapes. Smoke taint makes wine taste like the ash from a cigarette or worse rendering the wine undrinkable. As global temperatures have risen and wildfires become more common not just in fire prone California, but in Australia, South Africa, Southern Europe and the usually damp Pacific Northwest, the wine industry is trying to ways to salvage fire-fouled wine. This paper traces the history of wine taint and the efforts of industry professionals and university researchers to mitigate its threat through science, technology, and agro-ecology in the late 20th and early 21st centuries.

SESSION 4.1.3. FASHIONING THE SENSES

The Body and its Data. Mediating Experiences Between Digital Fashion and Haptic Feedback.

Julio Andres Escudero, Coventry University - Deakin University

Digital fashion is a growing market that has not fully exploited the creative potential of the digital realm and has left aside deeper analysis of the user's body relying primarily on visual aesthetic experiences. Devices like Teslasuit could be used as an interface to deepen the exploration in these areas. This paper examines the use of Teslasuit as an interface to create and physically experience digital body objects. [1] Through a transdisciplinary combination of methods from dance and design, this work documents the resulting findings of the application of such exploration. The body is used as an input to generate unexpected body objects, and Teslasuit haptic feedback helps to experience the digital outcomes physically. This research expands the knowledge on digital embodiment aesthetics, bringing a new critical view in positioning the experienced body in the design of human-computer interactions.

Chromotherapy, Dress and the Senses in the Long Nineteenth-Century

Alessandra Ronetti, Sorbonne University

My talk address cross-disciplinary questions on colour, fashion and the senses raised by history of psychology, colour studies and visual culture. I argue that chromotherapy, a widespread treatment since mid-19thcentury (Flammarion,

Pleasanton, Pancoast) contributes to shape modern sensibility, and could be interpreted as a form of “body technique”. The popularisation of chromotherapy in the long 19th century involved immersive coloured atmospheres (created by colour-light baths, painted walls, clothing), which led to a new interpretation of colour as an embodied and multisensory experience. My focus will be particularly on the use of clothing in the history of chromotherapy (Babbitt, Baraduc). Like light baths, clothing were used to affect the body as a whole, especially in term of “skin sensibility” (Féré, 1887). The perception of coloured dresses (whose bright colours were possible thanks to the colour revolution of anilines dyes in the 1860s) played a major role in creating a new coloured sensorium that needed to be organised. On the one hand, psychologists wrote on fashion in popular press to advise women on the effect that gaudy colours have on the nervous system. On the other hand, coloured dresses were employed as a form of chromotherapy in order to influence moods and feelings.

Sensing the spirit of fashion: A provocation

Sara Chong Kwan, London College of Fashion, University of the Arts London

This paper presents a provocation to existing conceptions of the lived sensory experience of dress and fashion, moving beyond the 'western bounds of sense' towards the notion of a 'sixth (or more) senses' (Howes 2009) and an evocation of the intangible 'sensory atmospheres of dress' (Chong Kwan 2020). The holistic intermingling of the corporeal, sensory, material, mindful, cultural, and social within dress practices produce affective atmospheres which may result in feelings and experiences that appear to exist out with of western science and logic. Approaching the practice and materiality of body adornment from this expanded position offers the potential to radically shift perceptions and research focus. In crossing sensory boundaries and exploring the 'uneasy spaces' that clothes bridge between the 'biological body' and the 'social being' (Wilson 2003 [1985], Von Busch 2018), the dressed body is re-positioned within much broader cultural ecologies of sentient matter, enabling intriguing questions to be posed. What might constitute the 'sensory magic' of fashion, what role does ritual, imagination, ecstasy, and spirituality play in everyday experience of the dressed body, and what can such an approach contribute to fashion studies, sensory studies, and more broadly, the pressing need to critically re-evaluate our relationship to the world?

SESSION 4.1.4. INTANGIBLE HERITAGE

The sense of smell and olfactory heritage as facilitators for creating contact zones

Georgios Alexopoulos, University College London

Cecilia Bebimbre, University College London

In the last decades a discourse that places an emphasis on the intangible dimensions of cultural heritage has emerged elevating, among other things, the sensory elements of cultural traditions, collections, artworks, historic buildings and the wider heritage-scape. This has also been followed by a stronger awareness of heritage practice and policy towards the importance of preserving the intangible along with the tangible values associated with heritage by different stakeholders. This paper will address the variety of values imbued by different audiences to the use of smells in the context of GLAMs (galleries, libraries, archives and museums) based on research conducted for the Odeuropa project: a project funded by the European Union's Horizon 2020 programme that aspires to critically engage our sense of smell and our olfactory heritage. The feedback provided by the visitors/participants to several exhibitions, scented tours, heritage places and olfactory activities that employed smells will be considered in a discussion of the potential of the sense of smell in creating spaces and places that can bring different cultures into contact and facilitate reciprocal interaction –following James Clifford's adaptation of the notion of museums as “contact zones”.

Powerful patina: The significance of odorous wall paintings in a Buddhist temple in Ladakh

Alexandra Skedzuhn-Safir, BTU Cottbus-Senftenberg

Based on the case study of a Tibetan-Buddhist temple in Ladakh/India the meaning of odour-intensive wall paintings caused by the accumulated soot left behind by the burning of butter lamps are empirically examined. This patina brings forth questions of value, and memory. Beyond its visual and perhaps even aesthetic qualities patina is significant as it carries memory, which is linked to a variety of sensory associations beyond the visual. The visual appreciation and evaluation of patina as part of a historic wall painting, based on the theory proposed by Austrian art historian Alois Riegl's value model, can be extended to include an olfactory aspect: specific smells are markers of a particular cultural act and can thus be interpreted as belonging to its cultural history. Dealing with patina needs to be evaluated also in terms of their olfactory meaning.

These olfactory qualities of a particular place contribute to a site's significance for individuals and communities, which in turn contribute to the collective memory of a place as to the sense of belonging. The presentation will demonstrate that olfactory characteristics of cultural heritage must be considered at the intersection of heritage values, sensory perception, and identity.

‘Sensory segmentation’ of heritage landscapes and rural spatial justice

Morten Froelund, University of Southern Denmark

The right of groups to produce their own spaces and thereby form themselves and be recognized, is crucial to rural spatial justice, as acknowledged by rural research inspired by Henri Lefebvre’s claim for a right to the city. This presentation addresses the role of sensation and heritage performance around art in the countryside for rural spatial justice. It argues, inspired by notion of segmentation by Deleuze & Guattari’s, for attention to ‘sensory segmentation’, as the ways heritage landscapes are performed by connecting remembered sensory elements and present sensations in a fashion, where one sensation becomes the model or resonance point for other sensations. This claim is based on the findings of a multisensory and rhythm-analytical PhD study of local committed people’s encounters with statues engaged with the past of the landscapes on the Danish rural West Coast. The presentation further points to how ‘sensory segmentation’ is performed around the statue using the sensory qualities of the landscape elements to segment, as well as with the statue, instead using the statue’s. The presentation ends by discussing these findings with justice-related notions concerning multisensoriality, open-ended heritage, and freedom of choice.

SESSION 4.1.5. SOCIOLOGY OF SMELL

Burning Tires, Sauerkraut and Dung. The (Classist) Boundaries of an Olfactory Landscape

Sara Nikolic, University of Belgrade

This paper examines olfactory landscapes and othering practices reflected through the categorization of unpleasant smells in an urban environment, taking place in middle-class socialist era large housing estate in Belgrade. Sensory experiences are considered collective and intersubjective; thus, the focus on olfaction has been selected as smells possess the capacity to evoke memories of home and childhood memories and revive the images of the changes that occur extensively in the past decades in the researched large housing estates.

The data presented in the presentation is drawn from two consecutive methodological steps: an exploratory online questionnaire responded by thirty residents of New Belgrade and urban tours conducted individually with 13 residents of a researched large housing estate (blok 45), who reflected on their everyday olfactory experiences and sensory landscapes that surround them.

An olfactory map created by the systematization of this data illustrates how shared olfactory perceptions and memories evoked and enacted and how boundaries of the landscape, spontaneous segregation of the urban poor and exclusion of internal Others are – although implicit and tacit - imbued with olfactory experiences.

Smelling Unsmellables: An Osmo-Sociological Interpretation of Caste in India

Sayantan Ghosh, Hiralal Mazumder Memorial College for Women

Senses are gateway of knowledge. We see, we listen, and we smell, we touch, we taste and through these we know. Among the senses, smell is significant because it is linked with breathing and therefore with life. Each profession has a specific smell due to the smell of objects and spaces associated to it. Just as each profession has a specific location in the hierarchy of professions, similarly each olfaction has a specific position in hierarchy of society. Persons who deal with ghee, myrrh, incense, flower, sandalwood etc. (All fragrant items) are generally situated at the top of the caste hierarchy - they are the Brahmins. In contrast persons who have to deal with excrement, dirt, dead bodies of humans and animals are "foul" cast. They are regarded as "untouchables" by the "higher casts" and are generally situated at the bottom of the hierarchy. This fragrant-foul dichotomy can be used to analyze caste hierarchy of society.

This paper raises the question whether the caste issue is only a tactile one or also an olfactory one. Are untouchables also Unsmellables?

Untouchables to Unsmellables: Reading of Caste, Body and Smell through Matsyagandha myth in Indian Literature

Rajbir Samal, Indian Institute of Roorkee

Thiyagaraj Gurunathan, Indian Institute of Roorkee

In the hierarchy of the senses, smell is considered to be one of the basest of the senses in western society. On the flip side, Indian culture and society enunciate the abundance of olfactory presence in different aspects of social and political lives. The great Indian epic like the Mahabharata exemplifies such olfactory centrality in Hindu mythology through the story of Matsyagandha (fish-smelling woman) and Sage Parashar. The fish-smelling woman trope continues to transpire in the works of Indian literature for majorly two reasons. The olfactory-defined women are either exoticized or ostracized for the smell they carry in their bodies. The present paper tries to trace the transmission of the fish-smelling women trope by comparatively reading select Indian texts, from sacred to contemporary, through the smell perception concepts such as osmolagnia, parosmia and phantosmia. By employing these concepts in the texts, the paper attempts to bring in the discourses of caste and smell in lower-caste female bodies, which can be a critical way to investigate the caste

system in India. Hence, the paper works on the research gap in the critical studies of caste and gender by focusing on the retellings of the Matsyagandha myth in Indian literature to critically engage with the ambivalent corporeality of smell associated with the lower-caste women.

SESSION 4.1.6. MUSICKING

Music and Marbling: Multisensory involvement, trancing and consciousness transformation

Ruth Herbert, University of Kent

Jackie Walduck, Composer and Percussionist

Subjective experiences of participatory arts are inevitably multisensory and multimodal, arising from a systemic interaction between individual, environment and stimulus attributes.

This paper considers an ongoing immersive multisensory participatory arts initiative for adults living with mental ill health, utilising Turkish water marbling (*ebru*) and musical sound generation. Marbling and music are shown to simultaneously mobilize and synthesize different senses and modes of experience in a way that can be conceptualised as a low arousal mode of immersive trancing. Movement, repetition and pattern emerge as key stimulus attributes facilitating immersion. Psychological qualities of experience include a narrowed attentional focus, heightened sensory acuity, reduction of thought, present-centred conscious awareness). Shifts away from a baseline state of consciousness provide temporary respite from aspects of self (e.g. overthinking/emoting). Perspectives from ethology, evolutionary and developmental psychology serve to contextualise the self-regulatory potential of multisensory arts-based practices, particularly in community and healthcare settings.

Composing senses: Timbre in 20th century music

Angelo Martingo, University of Minho

Timbre has acquired in 20th century a central role in composition, namely, in experimental and serial post-war avant-garde. When compared to pitch or intensity, this defining element of sound escapes a straightforward definition. From the point of view of perception, since it cannot be exhaustively represented, it has frequently been theorised as having a sensory and multidimensional nature.

Notwithstanding such elusive nature, timbre was a part of serialism's dream of self-referential and totalising organization of musical material. On the opposite direction, the inability to master this compositional element inspired experimental proposal of indeterminate composition or performance, at least,

in John Cage's proposal. When explored as a sensory element in a rational structure, timbre can be thought of as deconstructing post-war alternative between a totalising rationality and the withdrawal from compositional decisions.

In sum, this paper aims at highlighting the importance of timbre in 20th century music, while identifying distinct treatments of its sensory nature in distinct compositional contexts.

Observing and Making: Granular Choreography

Alexandre Saunier, Concordia University

Marc-André Cossette, Concordia University

How can we be, at the same time, makers of an artwork and observers of our creation process? What are the effects of the inevitable contaminations and circulations between both positions? In which manner can ethnographic observation contribute to artistic creation, and art making provide original insider perspectives? Developed over a year by the authors, Granular Choreography is a research-creation project involving media art and ethnographic practices. The project brings together cutting edge technologies in the areas of motion capture, video game animation, and generative algorithms, with artistic practices of street dance and audiovisual performance. It involves technological developments, multicultural encounters, and the production of an exhibition piece. Meanwhile, the authors engaged in ethnographic, at times auto-ethnographic, observation. This chapter analyzes Granular Choreography and reflects on the position of observant-maker the authors assumed. This position, in which one creates the very thing they observe, sits at the edge of ethnographic and making practices. It enables a form of productive reflexivity that both contributes to the definition of the artistic product and provides firsthand insights on the creative process. The observant-maker position is contextualized in relation to work on reflexivity in the fields of sociology and anthropology (Ashmore, Bourdieu, Wacquant) and research-creation (Loveless, McNamara, Truman).

PERIOD 4.2 (11h00-12h30)

SESSION 4.2.1 PANEL

HAPTIC ECOLOGIES OF ATTENTION, PERFORMANCE, AND ACTION II - *Just Add Touch: Augmenting Media Consumption and Interaction with Haptics*

Organizers: David Parisi (College of Charleston) and Mark Paterson (University of Pittsburgh)

Discussants: Mark Paterson, David Parisi, Margot Racat, Chris Salter, Jason Archer

Panel Abstract:

This will be a session of tech demos, with short talks by the presenters, so we have opted for one abstract for the whole panel, rather than individual abstracts; please let us know if you'd like us to flesh this out a bit more) To highlight the ways the contemporary sensory ecology of media has already shifted toward touch, this session features demonstrations from practitioners whose work is changing the way we interact with traditional audiovisual media. Kyle Machulis's Blutplug.io open-source software tool is being used by cam workers, content creators, and modders to remap haptic experiences with video games. Antoine Weill-Dufous will showcase the Inverse3, a portable stereohaptic point-contact force feedback interface from Haply Robotics used in medical training. Alexandre Loiseau will describe the way D-BOX Technologies designs haptic tracks for use in its vibrating theater seats, deployed in 720 cinemas around the world. Audience members will be encouraged to play with the devices and tools demonstrated by the panelists, and we will feature a roundtable discussion with all eight participants in the three "Haptic Ecologies" panels.

Kyle Machulis, Nonpolynomial
Antoine Weill-Dufous, Haply Robotics
Alexandre Loiseau, D-BOX Technologies Inc.

SESSION 4.2.2 PARENTING

How do we know pregnancy? A brief sensory (auto)ethnography

Leah Barrett Werner, Concordia University

The presentation will take the audience through an auto-ethnographic journey of 'pregnancy senses', exploring how pregnancy affects and alters sensory experiences. Through various forms of writing that adopts a sensory and auto-ethnographic approach, drawing on personal experience, the essay – on which the presentation is based – asks, how do we know pregnancy? It reflects upon the relationship between the senses and knowing, suggesting that we know pregnancy not just through pregnancy tests, ultrasounds, and doctors' visits (which draws mostly on vision and sound), but through all the senses – especially what we often think of as the 'lower senses' – taste and smell – and touch. It hopes to give an insight into one way of knowing and experiencing pregnancy through all the senses and, as such, an insight into what pregnancy feels like, looks like, smells like, tastes like and sounds like.

Living 'without walls:' Finding a Sense of Hope and Passionate Participation

Jaqueline McLeod Rogers, University of Winnipeg

As the McLuhan-inflected Conference image (“Collideroscope”) suggests, Canadian theorist Marshall McLuhan remains relevant to discussions about our technologized environment. While we live increasingly “without walls,” with concerted effort—“passionate participation”—we can design technology to remake an interactive and fulfilling environment.

Related to a panel on mothering (parenting), I want to address how McLuhan’s proposed perceptual training program is directed at adults and children alike and has implications for child-rearing practices. McLuhan counsels humans to pursue a new and more fully sentient way of being. He emphasizes training perception—principally, activating the full sensorium rather than continuing to favor visual knowing and order; with more of the sensorium at play, previously dominant figures recede and recessive ground leaps forward, providing a “Collideroscope” of interactive contextual richness.

City as Classroom (co-authored with his own son) is the text that best captures McLuhan addressing young people. It is a guidebook to help them exercise a range of senses, identify and set aside habits (apperceptions), and consider the slippery yet significant use of words in the world. The text makes clear he believes young people can lead the change that is needed. Hope lies, as he is known for saying, in “understanding media.” Aimed at teens, the teaching text can equally inform adult practices—parenting, as well as personal.

Reclaiming Our Identities as Good Mothers: Using Creative Arts-based Practice to Deconstruct Ideologies of Good Mothering

Christine Walsh, University of Calgary

Hee-Jeong Yoo, University of Calgary

Mihaela Slabe, University of Calgary

The predominant definition of motherhood in Canada, and Western Society, reflects middle-class Eurocentric notions of intensive mothering, whereby mothers are expected to manage their responsibilities as the primary caregiver of their children and household, while maintaining employment outside of the home. This ideology leaves little consideration for the experiences of mothers from diverse socio-economic and ethno-racial backgrounds. We completed a qualitative, exploratory study with three mothers in Calgary, Alberta, who, over the course of a series of in-depth interviews shared stories of the mothering they experienced in childhood, the challenges in their own mothering which resulted in having their children apprehended by the state, and finally their journey to regaining custody of their children. These women’s narratives highlighted their resiliency in their reclaiming identities as good mothers while challenging socially constructed beliefs about women, and mothering. Our intention to disseminate the study findings and specifically ideas about ‘good mothering’ to a wider audience led us to employ an arts based-research practice to develop a children’s book based on Canadian animal models who exhibited mothering

behaviors ranging from less to more intensive mothering in the hopes of entertaining and informing our ideas of the multiple ways of being a good mother.

SESSION 4.2.3. EXTREME SENSATIONS

"A Mutation of Auschwitz" - Sensing the Holocaust in Thane Rosenbaum's The Golems of Gotham

Axel Stähler, University of Bern

Recent studies in the history of the Holocaust have productively incorporated sensory studies in an attempt to “imagine the reality” of Auschwitz; a “multisensory approach”, it is argued, may offer new knowledge about “lived experience in Auschwitz”. The objective is to see Auschwitz “not as a symbolic place, but a historical one.” In this paper, I argue that in his novel *The Golems of Gotham* the Jewish American writer Thane Rosenbaum deliberately seeks to turn Auschwitz from a historical place into a symbolic one. I contend that the novel reveals the utter failure of language to unlock the univers concentrationnaire; it offers in its magic realist setting not the “lived experience” of the victims but achieves, by means of the mediation of a proliferation of multisensorial experiences that are entirely outside the historical experience of the camps, a potentially more ‘truthful’ imaginative approximation which helps to turn “the longing into something real”.

Sensory Entanglement of Nuclear Culture in Japan

Hanae Utamura, Rensselaer Polytechnic Institute

In postwar Japan, the sensorial realm underwent a significant change through rapid economic growth and technological infrastructural development. This change, coupled with the fall of emperor’s reign, created a sudden emphasis on individual subjectivity. Historically, intersubjectivity in both the ecological and political senses were the dominant modes of being in Japan. The process of modernity required the opposite of that — a more verbal, explicit mode of expression. After the nuclear disaster in 2011, mode of being took a significant turn toward the sensory realm. In nuclear disaster zones, the forest was felt to be particularly dangerous as the nature carries more radiation. The invisible toxicity of nuclear radiation paradoxically turns us back to the sensorial realm. Senses as a way of knowing — is it possible to reconcile the paradox of modernity and find a way for recovery and renewal? If technology is a form of internal colonization which flattens our senses, can folkloric practice or animistic spaces such as the Shinto Shrine, decolonize our senses and bring back our ecological agency? Can technology be imagined in a more hybrid way that senses nature? With these questions in mind, I organized the

participatory sensorial workshop with participants and made the performance film titled *Spring Water, Fault, Body* (2021) which is based on an autobiography of my father who was a nuclear engineer.

Pinocchio's Hard Problem: AI, Immortality, & the 'Claire's'

Dana Cooley, University of Lethbridge

Collaborating with the AI Foundation, Dr. Deepak Chopra—world famous health and well-being advocate—in 2021 released “Digital Deepak”, his AI twin, which he claims will be around to help his grandchildren’s children. This eerie avatar and its promise of AI immortality raises many questions. Given the “hard problem” of consciousness is nowhere near being solved, it would seem that rather than offering an eternal life, what is being sold is a high-tech Pinocchio, a device that we dream of coming to life, forgetting the strings attached, including an abandonment of our sensorium and all this means for a heartfelt existence.

Instead of pouring money into senseless virtual mummies, what if we chose to support research pointing to our innate human capacity to sense beyond the immediate, material world. Such investigations inherently seek to validate the beliefs long held by ancient and indigenous cultures (and now seem to be echoed in quantum physics), which are predicated on the knowledge that everything is interconnected. Becoming aware of this reality means we have to extend empathy and respect for all in and of our world, a state of being our world seems to be ever more deeply in need of.

SESSION 4.2.4 HUMAN-MACHINE SENSING I

Atmoculture: Urban navigation in the age of digital computation

Andrea Pavoni, ISCTE University Institute of Lisbon

Andrea Mubi Brighenti, ISCTE University of Lisbon

The notion of ‘atmoculture’ offers a sensory-aware conceptual tool to analyse new forms of urban experience in the age of digital computation. Such experience is increasingly entwined with the paradigm of ‘navigation’, which digital computation promises to deliver to the user. Historically, modern urbanisation ushered in a movement-space where the question of psycho-social orientation within an increasingly ‘displaced’ urban space first emerged. We can reconstruct new digital media as a continuation of such spatial imagination. In particular, urban digital navigation seems to proceed in parallel with a reorientation of the urban experience towards atmospheric considerations, seeking to maximise safety and pleasure - i.e. comfort - in the urban environment. In this context, atmoculture – simultaneously ‘culture as

atmosphere’ and ‘the culture of atmospheres’ – appears a spatial-aesthetic, psycho-cultural, and bio-technological milieu that prepares space for convenient navigation. Several consequences follow: first the disburdening effect, that is, the delegation of an increasing number of perceptions and decisions to algorithms themselves, with the consequence of formatting the problem-solving aspect of urban subjectivity into mere solutionism; second, the increasing adaptation to a space invisibly shaped by algorithmically-coded biases; third, the tensional, contradictory outcomes of atmocultural expectations in terms of dependency, atrophy, and stress.

Mediating Landscapes

John Santomieri, Rensselaer Polytechnic Institute

In the presentation, *Mediating Landscapes* (A city is not a garden—yet), I critically introduce the co-evolutions of language and agriculture as a probable contributing cause of the disassociation of the sensory body from the ecological and sensory signalings of landscape. Current urban and architectural environmental paradigms are briefly compared and contrasted with garden and forest ecologies. Referencing theorists such as Marshall McLuhan, Walter Benjamin and Michel Serres, as well as critical theories in architectural history, *Mediating Landscapes* proposes a means for working toward symbiosis in designed inter-species and sustainable landscapes. Discussed within the context of Shannon Mattern’s, *A city is not a computer*, (Mattern 2022), and Tiziana Terranova’s *Network Culture*, (Terranova 2014), I suggest that the development and application of a new relationship within information-noise dynamics, using sensory technologies to enhance human sensory integrations within larger frameworks of ecology. Speculatively, this eco-sensing can occur as a new layer built onto or hacked into future iterations of the Smart City and its technologies, answering Shannon Mattern’s question “What should a smart city optimize for?”

Exploring Paranormal Technosensing: Human-machine collaboration and the production of extra-sensory experiences

Jessica Chapman, Carleton University

Emergent technologies are frequently shrouded in paranormal metaphors and practices ranging from photographing the dead to positioning the phonograph as able to capture their voices. The magical quality of these devices lies in their capacity to record and store human sensation. Unlike their analogue predecessors, digital technologies which attract contemporary claims of the supernatural, such as hyperspectral imaging, produce fundamentally paranormal sensory experiences. These media allow us to see through objects and into spaces we cannot go. The human/machine sensory collaborations they enable push the boundaries of both sensoria, creating polysensory modes

of knowing that stretch the possibilities of perception. I call these encounters “paranormal technosensing”.

I explore this phenomenon through the case study of hyperspectral imaging used in the context of ecological monitoring. I argue that hyperspectral imaging systems, which capture light beyond the wavebands visible to the human eye, paired with drone technology produce a technologized version of remote viewing – a psychical phenomenon wherein distant spaces are ‘seen’ with the mind, rather than the eye. In the context of monitoring vegetational health, these systems are used to pick up changes to the chemical make-up of plants, in turn producing digitally rendered visualizations of a kind of essence.

SESSION 4.2.5 SENSORY DESIGN

How To Be Safely Embodied – A Design Exploration in Recovery from Eating Disorders

Silvia Neretti, Arizona State University

The paper presents an aspect of an ongoing PhD research, situated in the field of Design for Mental Health, which focuses in designing ways for healing and recovery from Eating Disorders (ED).

The paper focuses on combining multi-disciplinary knowledge in the fields of trauma-informed therapy, the practice of embodying emotions, physical therapy, sensory and speculative design, with the purpose of understanding how to develop material and relational ways for safe embodiment, in the process of recovery from Eating Disorders.

The paper presents literature on Eating Disorders and Recovery, and the collected lived experiences of ED recovered patients, highlighting how context, and culture paired with experiences that move across trauma, neglect, or hyper-focus on body image, allow for dissociating to one’s sense of self, one’s physical and emotional body and lack of interoceptive awareness. Eating Disorders are often described as coping mechanism, where cures are framed as an individual endeavor, while current structures of care, place integrative understanding on healing, emotions, the body, the senses and its socio-material relationship in second place. To counteract this tendency, the paper will present design propositions, to understand how touch, the practice of embodying emotions, imagination and creativity, can be embedded in one’s everyday life toward safe embodiment and the shaping of a new sense of self.

The smellscapes of Mexico City: A preliminary characterization

Emilio Ruiz-Alanis, UNAM

Geographer Douglas Porteous (1985) defined smellscape as the set of odors ordered or related to a space which are discontinuous, spatially fragmented, and episodic. In order to better understand certain smellscape of Mexico City, we conducted a survey on different spaces: the Zócalo (city center), churches or religious centers, public transport, public squares of emblematic neighborhoods, outdoor markets, parks, religious altars at homes, and the participants' neighborhoods. Participants had to name the odors they associate with each of the spaces mentioned, as well as their intensity (1-5, from lesser to greater intensity) and whether they find them pleasant or unpleasant.

Certain odors predominated each of the spaces: most participants associated the public transport to unpleasant odors like sweat and dirtiness, while outdoors markets' smellscape was mainly dominated by pleasant produce's odors. Nonetheless, we also observed several idiosyncratic responses. Some odors are present in more than one space, but their reported hedonic value varies greatly. Observing how some odors can be part of different olfactory landscapes while producing a diametrically different reaction contributes to the knowledge about how olfactory landscapes are constituted: where an odor is found and its interaction with other elements, particularly with other odors, substantially influences their categorization.

Two forms of bureaucratic senso-defusing. On how administrative offices keep you at bay through your senses

Carlos Olaya-Díaz, Concordia University

It is hard to deal with the obscure and tedious procedures of bureaucracies. The rules to request services from the State can be clear, initially, but then you have to deal with waiting lines, telephone answering machines, paperwork, unhelpful officers, and so on. In that realm, failure rules and delays are routine. But the bureaucratic system is seldom challenged by citizens. We get enraged, but quietly accept it. Why? In my presentation I want to join recent trends in social research that are trying to solve that puzzle. My point is that one of the ways that institutions defend their bureaucratic reality is through the senses. More concretely by two forms of senso-defusing: office pimping and sonic invasion. I encounter those mechanisms by examining my own experience at requesting a Social Insurance Number in Montreal, specifically, the way that the institution affected me through my senses.

SESSION 4.2.6 ROUNDTABLE

Re-orienting gestures, sensing relationally

Organizer(s): Florencia Marchetti, Concordia University

Magdalena Olszanowski, Concordia University

Katja Philipp, Université de Montréal

Celia Vara, Concordia University

An invitation to collectively think about themes arising from our workshop “Re-orienting gestures, sensing relationally” (proposed separately). Bringing together facilitators, willing participants, and other conference attendees, the workshop’s lived experience serves as a case study to consider if and how kinesthetic empathy and relational sensing can be cultivated through somatic, drawing and web-based practices.

The roundtable will include a presentation of the conceptual grounds and emerging concerns from our iterative workshop practice, which was first developed as a standalone activity in 2021 but stems from years of working together as a feminist research-creation writing collective (2015-2021). Key nodes in the discussion will touch upon mediated perception processes, bodies’ interoceptive senses such as kinesthesia, intersensorial awareness, embodied knowledge and communication in this pandemic environment.

Leading Questions: How do the proposed practices open a sensorial awareness that goes beyond the limits of our bodies’ skins in an empathetic fielding of a collective experience? How might we decenter individually framed bodies to sense and move with each other, reconfiguring normative/oppressive sensory ecologies? What modes of sensing/movement are possible/ called for in instances of kinaesthetic play with/in and through our computers?

*Attendees don’t need to be familiar with the workshop to participate in the roundtable.

PERIOD 4.3 KEYNOTE (14h00-15h30)

Smellscape, Distributed Memory, and Social Justice

Hsuan Hsu, University of California at Davis

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

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

PERIOD 4.4 (16h00-17h30)

SESSION 4.4.1. PANEL

HAPTIC ECOLOGIES OF ATTENTION, PERFORMANCE, AND ACTION III - Ecologies of sensing: across subjects and modalities

Organizers: David Parisi (College of Charleston) and Mark Paterson (University of Pittsburgh)

Discussant: David Parisi, College of Charleston

Mark Paterson, University of Pittsburgh

In recent decades the neuroscience of touch has found distinct, identifiable neural architectures in the human body through which ‘social’ or ‘affective’ touching takes place. This is in parallel to the more usual ‘discriminative’ touch based on pressure and location. Yet, the design of technologies such as human-computer interaction and human-robot interaction relies on more perfunctory or utilitarian forms of haptics. Technologies such as artificial hands and e-skin are developing rapidly, so it is opportune to ask about the role of pro-social touch within human-machine interactions, and their place in what roboticists are starting to call Artificial Empathy (AE), e.g. Asada (2015a, 2015b), Dumouchel & Damiano (2017). By examining recent examples of social robots, including SoCoRo and HuggieBot 2.0, I ask: how is social touch being folded into the human-machine futures, and what historic lessons from experiments in haptic protocols and motor mimicry are illustrative? Finally, what potential is there for using robotic platforms as experimental laboratories to investigate the futures of affective touching?

Jas Brooks, University of Chicago

Today’s understanding of scented cinema is deeply flawed. Over the last six decades, critics, public, and academics have dismissed the scented travelogue “Behind the Great Wall” (1959) in AromaRama as a resounding failure and cheap marketing ploy. However, bibliometric analysis of 145 published works suggests that this understanding is shaped almost entirely by only two negative reviews from the New York Times and Times magazine. So, what is AromaRama? Charting the history of this olfactory experience reveals early

intersections with Cinerama, mature concerns around scent direction and delivery, amongst many other findings. Shockingly, revenue and consumer reports do not point to failure. By regrouping 75 first-hand accounts of the experience and putting them in conversation as a “historical sensory panel,” the experience’s scents and – more importantly – specific shortcomings, potentials, and successes come into focus. This paper aims to reframe how we talk about the experience known as “Behind the Great Wall” in AromaRama.

SESSION 4.4.2 HUMAN-MACHINE SENSING II

Situating the Sense of Presence: a Diffractive Approach to VR

Chélanie Beaudin-Quintin, Concordia University

Virtual reality (VR) offers the possibility to live multi-sensorial experiences that generally seek to transport us into another environment and sometimes into another body. Its narrative power is a rich playground of storytelling and storyliving whose full potential has yet to be explored. However, some cultural representations dominate in this technology, leaving little space for alternative narratives, for an “expanded reality” (Dare 2020).

Through a diffractive approach (Haraway 1997, Barad 2007) to VR I will explore two related notions widely used in the field: the sense of presence and empathy. After having fed the fantasy of transcendence of the physical limits of the body, VR is today often qualified as an empathy machine, a notion which benefits from a great uncritical promotion. By examining these performative representations, I seek to expose the power structures behind them. The production of equipment dedicated to VR has social and environmental repercussions, sometimes disastrous, and should not be excluded from these representations. As VR is becoming more and more accessible there is a great opportunity to question its practices, to explore other representations that are critical and fluid, for a reality that is expanded, dense and never fixed.

Storytelling 2.0

Sara Selma Maref, Carleton University

What if one day, books ceased to be in paper format? What would happen to libraries? to our world? to knowledge? We already have the advent of the library of non-human books. How can new technologies, such as artificial intelligence (AI) and virtual reality (VR), be used to immerse “readers” into others’ lived experiences and what would the “affordances” of such a system look like if empathy was the end goal? Therefore, I would like my work to connect technology and our senses. As Chris Milk states in his TED talk, “VR connects humans to other humans in a profound way and it can change

people's perception of each other" (Milk, 2015, 9:48). For this reason, I would like to explore VR and AI as "empathy machines." Specifically, I will ask: how do people experience an image through VR? How do people experience storytelling through VR? How is storytelling evolving from its original format, the paper-book? What are the impacts of technology on humanity? How can a hard of hearing person experience through technology such as VR, storytelling? It is through technology that we can find a way to bring people as close as possible.

Diminished Dimensions: Rethinking Sensory Design in 4D Cinematic Storytelling

Chip Limeburner, Concordia University

Though considerable scholarship has already been done examining spectatorship of multisensory 4D cinema, much of this work explicitly aims to situate 4D (and higher dimensional) cinema along a film history continuum. While this existing scholarship argues that 4D cinema represents an extension of earlier more-than-visual features of film as well as a contemporary reintegration of Tom Gunning's "cinema of attraction", this presentation will draw on examples from both traditional cinematic contexts as well as theme parks to demonstrate that this cinematic heritage has limited the actual use of multisensory storytelling, with non-visual effects frequently serving only as secondary evidence of the primarily visual events on-screen. A brief overview of the history of multisensory cinema will be outlined, tracing the medium from Hale's Tours (1904) to contemporary examples in Disney and Universal theme parks, followed by discussion of the specific and limited ways multisensory effects are typically deployed, and finally the presentation will conclude with an exploration of possible avenues for novel multisensory storytelling that truly extend beyond the visual.

SESSION 4.4.3. MULTIMODAL PARTICIPATORY ACTION RESEARCH AND STORYTELLING

Sensory Approaches in Critical Research Spaces

Fiona P. McDonald, UBC Okanagan

In the making of critical research spaces, be that ethnography labs, studios, and other collaborative research spaces in Canada, what sorts of attention and attunement can we focus upon to center the sensory logics of research, the sensory experiences of users, and bring the bear the sorts of imaginative and generative spaces where creative ethnographic research can unfold? This presentation is a reflexive story on the recent design, construction, and

process of implementing the Collaborative + Experimental Ethnography Lab at the University of British Columbia, Okanagan as a prototype. While this critical research space situates sensory ethnography as its methodological orientation, as a lab, it also foregrounds the ways in which digital and analog tools feature in collaborations with infrastructure and field research through processes of experimentation and prototyping.

Sensing Sex Workplaces: Participatory Multisensory Fieldwork and SensAction Digital Shorts for Sensory Co-Design

Alison Grittner, University of Calgary

The material environment of sex workplaces, particularly sex workers' needs and desires surrounding their places of work, are elusive within scholarship. Research conjoining sex work and place is largely absent across disciplines, despite widespread scholarship demonstrating that outdoor sex work has much higher risks including violence, while sex workers employed in studios, brothels, and their own homes experience enhanced quality of life, self-esteem, and workplace happiness. In the face of on-going violence towards Canadian sex workers, addressing the place of sex work is a critical undertaking of environmental design, equitable urban and housing design, and designing just places.

In this study, nine sex workers in Calgary, Canada, undertook multisensory arts-based fieldwork and go-along interviews to explicate their everyday workplace experiences. They analyzed their sensory fieldnotes by remixing these explorations into digital animation shorts (SensActions) that share their workplace experiences and imaginations of future supportive workplaces. The audio tracks include storytelling narratives, soundscapes, and music. The SensActions elucidate the possibilities of sensory and arts-based ethnographic fieldwork in understanding sensed atmospheres and environments. Together, the Sensation films offer a powerful multisensory method for overlaying visual, aural, and haptic fieldwork materials to analyze and communicate embodied experiences of everyday places.

Sensing the Built Environment; Documenting Residents' Experience of the Sensory Landscape in Supportive Housing

Stacey Squires, University of Calgary

Ana Herrera, University of Calgary

Christine Walsh, University of Calgary

Alison Grittner, University of Calgary

As part of the Aging in the Right Place (AIRP) research study investigating older adults' experiences of supportive housing (SH), an interdisciplinary team of researchers evaluated the built environments in relationship with the lived

experience of residents in three SH shelters in Calgary, Alberta. Previous research within the sensory studies field articulates the role of sensory experiences in supporting the well-being of shelter residents, yet little attention has been directed at older shelter consumers who have unique needs. Using environmental audits, a tool to assess the built environment, and photovoice interviews, a participatory action research strategy in which participants take photos and share stories associated with their photography, we explored residents' experiences of AIRP. Combining findings, these methodologies highlighted a variety of sensory aspects, particularly noise, light, clutter, and aesthetics, and how they play a role in the well-being of older shelter residents. In this presentation we elucidate the importance of sensory aspects of the built environment in contributing to the well-being of older SH shelter residents.

SESSION 4.4.4. SENSES AT LEISURE AND IN PLAY

Sensing leisure: How the sensory experience of playing Mahjong shapes the local identity of Southwest China

Jiali Xu, Central Academy of Fine Arts

Using contemporary Chinese mahjong as the object of study, this paper discusses the sensory culture that has developed around the performance of this popular recreational activity and seeks to explore how the sensory culture of mahjong has shaped the urban identity and self-perception of residents in the southwestern Chinese city of Chengdu. Mahjong is a Chinese board game with a long history and wide acceptance in China, especially in the southwestern city of Chengdu, where mahjong is the city's calling card. The multi-sensory experience of mahjong contains a rich urban everyday culture. In the process of "playing mahjong", the sensory knowledge is transmitted to the city residents through the material and active senses, and the residents continue to enrich the culture of mahjong and create new material and experiences in this recreation, thus forming a continuous cycle, that is The trinity of materiality - feeling - culture. Mahjong is no longer just a means of daily entertainment for the masses, but a way for Chengdu residents to establish their own identity and the identity of the city.

The Skatesound Paradox

Brian Glenney, Norwich University

Skateboarding is a sensuous endeavor. Yet scholarship has focused on skateboarding as a visual and a visuo-motor spectacle. The sound of skateboarding, however, is a neglected area of study in skate scholarship. Our paper has a novel focus on the sounds of skateboarding and their relationship to urban textures as a new methodology to study urban climes. We begin with

a skatesound paradox: the public have a perception that skateboarding contributes greatly to a city's noise pollution but skateboarding participants speak of the aesthetic value of skate sounds. The skatesound paradox promotes a number of questions: What does one hear when they hear a skateboard? Is skatesound influenced by top-down factors such as sociological biases or context of place? Is skate sound a unique auditory experience? What are bottom-level physical and psychological aspects that contribute to skate sound experience? We attempt to clarify these questions in our paper, setting out potential methods of study, speculative responses to begin to interrogate skatesound, inviting scholars, practitioners, novices, policy makers to listen to skateboarding across a range of textures and orientations.

Widespread Control and Use of Fire: as the prehistoric foundation of visual culture and visual arts

Thomas Tajo, Vision Inclusive

Primitive humanity before the widespread control and use of fire lived in the darkness of prehistoric caves and undergroves. In such environments we could not rely on vision to see very far, all the senses were crucial to ensure our survival. Hence, there was parity of the senses in prehistory. However, from about 120000 to 40000 years onwards, mankind the world-over widely learned to control and use fire. The use of fire allowed primitive humanity to place reliance on visual perception above all other senses. Thus, laid down the prehistoric foundation of global visual culture. Hence, by reviewing historical, archaeological, anthropological literatures my paper argues that human cultural sensorium in prehistory before the widespread control and use of fire was multisensory in nature. Including earliest forms of dominant human artistic expression aesthetics were multisensory or predominantly non-visual in nature. However, the hegemony of vision brought about by the widespread control and use of fire in prehistory elevated visual arts and aesthetics as the dominant form of human artistic expression. Continuing to prevent the recognition of early human arts and artistic practices as multisensory or predominantly non-visual in nature. Therefore, denying artistic status to myriads of early human non-visual artistic expressions until date.

SESSION 4.4.5. PLACES SENSED, SENSES PLACED

The list of the 100 olfactory landscapes in Japan. An exploration of the characteristics of nature and landscape appreciation through scent

Victor Fraigneau, School of architecture Paris-la-Villette

In 2001, the Japanese Ministry of the Environment initiated a nationwide project called "List of 100 Olfactory Landscapes. In order to support local efforts to protect and preserve them, the Ministry of the Environment selected

places that reflect the typical olfactory diversity of Japan. The aim was to appreciate not only the smells, but also the way of life that produces them and the environment in which they are found. This includes the natural, social and cultural environment, and corresponds to a specific time scale for each.

This intervention proposes to present this project and some of the selected places to illustrate the diversity of environments that share this recognition, in both urban and rural contexts, and to evoke the quality encountered by the smells in these places, their participation in the tourist attraction.

Based on field experiments for these places (carried out in 2018) and on the scientific literature that accompanied this project, this intervention aims at several objectives, perhaps the first of which is to better take into account the olfactory dimension in the appreciation of the world. This case study is of great interest for the participation of smells in cultural, social, aesthetic and ecological processes. We will talk about the anthropization of environments, since the places were classified from the most "natural" to the most "cultural". Then we will talk about the difference between landscape and scenery in these particular cases.

Phenomenology of Topological Space: Sensations divided between fears and affections

Rhett Cano-Jácome, Concordia University

This presentation examines the relationship between phenomenology of perception, architecture and urban design, and the concepts of topophilia and topophobia. I aim to understand how these concepts can contribute to rebalancing our relationship with the environment and the sensations it provokes. The presentation is based on a case study of the city of Xalapa, Veracruz, in which architecture undergraduate students selected, mapped and photographed certain places and spaces. Through the analysis of this data, the study aims to understand the emotional and psychological effects of the built environment on individuals, and how this knowledge can inform the design of more meaningful and impactful architecture and urban design. This research demonstrates the importance of considering the concepts of topophobia and topophilia in the design and planning of the built environment, and provides valuable insights for architects, urban designers and others shaping the built environment who wish to work in more sensory sensitive ways.

Dizziness and Climate Action. Reflecting the Possibilities of Research-Creation from the Viewpoint of the Compossible Space

Ruth Anderwald + Leonhard Grond, University of Applied Arts

Dizziness is more than feeling dizzy. Conceptualised as an unpredictable motion, or the illusion of such motion, dizziness happens within a body. Thus, dizziness is not a theoretical concept, the physicality of the phenomenon is

germane. This research-creation highlights dizziness as a phenomenon of sense in terms of sensory input (impacting our vestibular system) but also in terms, of 'sense' as emotion, orientation, and 'sense'-making. Based on the concept of the compossible space and augmenting this concept by involving the fields of somaesthetics and somatic practices, such as Feldenkrais, as well as artistic work by contemporary artists, this research-creation traces dizziness to the core of a sustainable and intra-active coalescence, based on the premise that animate beings and inanimate elements permeate and co-constitute each other. Only the experience of sharing a sense of the world with others who look at it from different perspectives can enable us to develop a 'common sense', a sense of togetherness in dizziness.

SESSION 4.4.6 WORKSHOP

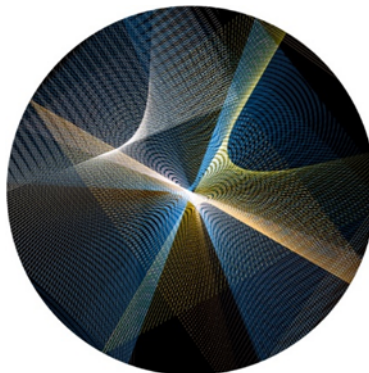
Push and Pull in Every Bite: Interactive exploration of dynamic contrast in multi-sensory food-based experiences

Organizer: Jordan LeBel, Concordia University

Marie-Ève Ducharme, Concordia University

We envision our workshop to be held as a closing cocktail event where participants, upon entering the room, will be given a leaflet with guided instructions. The leaflet will briefly outline the experiences to unfold and will include a request for participants to rate and describe their experiences. The room will be set up so to include two or three tasting stations where “sensory ingredients” will be proposed and participants will be afforded an opportunity to interact with each ingredient and to compose and enjoy the experience they wish to have. Each station will propose a food made of edible insects along with a chocolate and a beverage and another sensory stimulus. At each station, participants will be given a brief explanation and allow to conduct the tasting on their own. The tasting stations will each stimulate a different sense to examine which sense has the strongest impact on taste, and the desire to taste insects, a food often seen as being disgusting. After each kiosk, participants will be asked to answer few questions about if they liked the food, and the experience.

Close of conference



ARTworks

MultiSensory Art Gallery

To Be Completed...

Virtual Art Gallery

To Be Completed