

Uncommon Senses III: The Future of the Senses

Concordia University, Montreal

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* Please be advised that the conference has been postponed until May 2021.
The schedule is subject to change.

Abstracts of Panels, Workshops, Roundtables and Individual papers

Priscilla Agliardi, Architect.

The Green Sense Reactivated

“[...] reminding man of his dependence on plants for his continued existence and well-being on our planet”; this is not a political statement from a green party, nor the motto of climate change activists, this is from NASA – Clean Air Study in 1989. To remind is a fair objective, but when and why did we forget about our close relationship with plants and Nature? On the one hand, we are constantly being called into action for climate change, and on the other, the recent success of green designers is based on the fact that we are all, consciously or unconsciously, biophilic, that is to say, lovers of life. However, no one is explaining why, despite our all being biophilic, we are on the verge of destroying our planet, nor how this collective amnesia has come about. This paper aims to understand what the Green Sense really is, through the writings of the philosopher E. Fromm and the biologist E.O. Wilson, to investigate the reasons behind the Nature-Man common oblivion, through the works of philosophers M. Heidegger and U. Galimberti, and to search, through design, for simple activities that can enable people to experience first-hand their imprinted love for Nature. Walking in a park, or having a green wall in your office to stare at is not enough. I argue that only if we reactivate our Green Sense and we rebuild a shared green collective conscience, does larger scale change have a chance.

Keywords: Climate change, nature, biophilia, design, collective conscience.



Ehsan Akhbari, Individualized Program, Concordia University.

Workshop: Sense Walks, Sense Maps and Mobile Photography in Place-Based Education

Participants are invited to engage with their peers and the surroundings of the Concordia campus through the activities of sense walks, sense mapping and mobile photography. I will begin the workshop by leading participants on a 20-minute sense walk around the campus, during which we will focus and write down what we perceive in our surroundings through the senses. Next, participants will share their observations in groups and based on their experiences, draw a sense map of their surroundings. The purpose of this map is to plan out a photo walk they will do. Once the sense maps are completed, participants will photograph their surroundings with mobile devices in groups and share their photographs on an online map using the App “Ushahidi.” We will conclude with a conversation about what one can learn about a place by engaging in the activities of sense walks, sense maps, and mobile photography. This workshop is based on my doctoral dissertation, for which I developed educational interventions for using mobile photography and creative cartography in high school art classrooms to encourage youth to attend to their everyday surroundings.

Keywords: Sense Walks; Sense Maps; Mobile Photography; Sensory Education.



Mahault Albarracin, Philosophy, Université du Québec à Montréal.

Gender Fluidity as Affordance Negotiation.

Gender is often considered as static binary state for people to embody, based on the sex they were assigned at birth. However, cultural studies, psychology and sociology are increasingly proposing that Gender is neither binary nor static (Coney, 2015; Gabbard, & Wilkinson, 1996; Linstead, & Brewis, 2004, Valocchi, 2005). Rather, gender would be negotiated between individuals, and highly dependent on context. Specifically, individuals are offered social gendered scripts that allow them and their interlocutors prediction of future actions, and establishing roles and expectations (Gagnon, & Simon, 1986, Goffman, 1978). We propose that this negotiation can be linked to the enactive neuroscience concept of the cultural niche, as a culturally defined landscape of affordances (Ramstead, Veissière, & Kirmayer, 2016). Affordances are possibilities for action that constrain what actions are pre-reflectively felt possible based on biological, experiential and cultural multisensorial cues. An individual perceives a subset of their landscape of affordances as a field of affordance (Bruineberg and Rietveld 2014; Kiverstein et al 2019). With the shifting cultural landscapes, the concepts of gender are less culturally rigid, which could translate in an increase in the variety of the affordance fields each individual can negotiate. This entails that any individual has a possibility for gendered fluidity, as supported by the increasing number of young people identifying outside the binary.

Keywords: Gender, affordance, enactive neuroscience, scripts.



Cristóbal Fabrizzio Barria Bignotti, Facoltà di lettere e filosofia, Sapienza University of Rome

Latin American late avant garde movements and the critique of the colonialist modern sensorium

Brazilian art movements Neoconcreto and Nova Objetividade were strongly influenced by European existential phenomenology. Differently from European phenomenologists, these movements associate the appeal to our corporal experiences to the construction of local identities, such as Carioca, Brazilian or even Latin American. The clearest articulation of this association can be found in "Manifesto Neoconcreto" by Ferreira Gullar, and Hélio Oiticica's "Esquema Geral da Nova Objetividade". In these texts, the authors propose both an appeal to sensual experiences generally and specifically to those that shape a local identity. The same intentions can be observed in the art pieces "Luvas Sensoriais" by Lygia Clark and "Tropicalia" by Oiticica. Nevertheless, those works not only expose a gamut of local sensorial experiences, but, as they experiment with different models of interaction between senses, embody a local sensory interplay. This presentation aims to expose the modes in which the senses are represented, localized and inter-related within those two pieces and how the sensory interplay embodied in these works is charged with a criticism not only of the modern sensorium but of the colonial program of which it is a part.

Keywords: Latin American art, Latin American art critic, Nova Objetividade, Hélio Oiticica, Lygia Clark.



Cecilia Bembibre, Institute for Sustainable Heritage, University College London

The smells of the past in the future: A framework to protect olfactory heritage.

There are certain smells that can be considered part of our intangible cultural heritage; not only for their own value, but through their connections to historic objects or spaces, traditions or communities.

This work presents the first framework to identify, analyse and document smells of cultural significance to preserve them for future generations. A selection of smells, including that of an old book, a historic potpourri and mould found in a heritage setting were studied using the framework. The volatile organic compounds (VOCs) emitted by the artifact or the space were sampled and analysed using headspace solid phase microextraction (HS-SPME) or carbon-sorbent tubes, and gas chromatography mass spectrometry (GC/MS). The smells were also characterised using a sensory panel and gas chromatography olfactometry (GC-O). Authenticity perception was explored in a subsequent study. The chemical information was then combined with the odour descriptors to create historic odour wheels that document the smells.

These are new tools linking the human nose's experience of heritage smells to their chemical composition, opening up the potential to characterise, understand and preserve these aspects on intangible heritage.

Keywords: smell, heritage, historic, science, olfactory.



Jennifer Biddle, National Institute for Experimental Arts (NIEA), UNSW Art & Design

Less.

This paper is a fictocritical exploration of the sensory dimensions of the ecology of less; specifically, the existential effects of the dulling of the senses that takes shape living for weeks under smoke, under siege; the result of unprecedented bush fires that ravage Australia at the time of writing. The incapacity to see, to breath, to work or be active outside, the dampening of horizons, is the new normal. Air quality measurements in Sydney, Melbourne, Canberra have set world records: index figure levels of 4,400 recorded in Canberra on New Years (a reading of 200 is considered hazardous). Public offices, universities, art galleries, closed; mail delivery cancelled; sports events postponed; media broadcasts warn residents to stay home; the government released stockpiles of P2 mask supplies to meet national demands. I cannot see the harbour that is outside my window today as I write; rubbing my eyes as if the fault, the failing, were my own. Occupied, inescapable, the terms of sensory endurance require new ways of understanding what it is to live, and live on, within pressing terms of an everyday restricted, compromised; a sentient regime of less, not more (bigger, brighter, better), of a future crisis that has already arrived.

Keywords: Occupation, colonisation, climate change, affect, endurance.



Maxime Boutin, Arts studies and practices, UQÀM.

Texturologie Vibratoire: a transposition of sensoriality through action cams.

Since the early 2000s, a cultural and technological phenomenon has been unfolding on the edge of institutionalized art video: the subjective transcription of sporting action by the action cam. Today, this term represents the universe of “the ride” and the auto-representation filmed by athletes who can record their skills from their own point of view. These devices, in the filmographic lineage of the on-board camera, are now equipped with sensors that allow us to transpose a vertiginous experience towards its remote broadcasting, received in front of the screen. This material accessibility of the action has gradually given rise to a visual identity, an aesthetic specific to action cameras. The interest of my research raises the ambiguity of the notion of performance, which is a form of expression of the physical capacities of a sports performer but also a bodily expression in the field of art. It is precisely at the heart of these two forms of expression that these reflections are located. How do action cams favor a sensorial transposition of action? What is their future in the creation and representation of on-board action?

Keywords: Action cam, transposition, sensoriality, performativity, vibrations.



Merima Bruncevic, University of Gothenburg, Sweden.

Desensitising techno heritage.

The paper discusses the case of “The Other Nefertiti”, an artwork created after the so-called Nefertiti hack, where the contested Nefertiti Bust in the Neues Museum Berlin was clandestinely scanned by two artist without the Museum’s permission. The artists subsequently released the 3D data of the bust under a Creative Commons Licence. They also exhibited a very detailed 3D-Print of the Bust in Cairo, based on their scan which is one of the most precise scans ever made public

of the original Nefertiti bust. This paper highlights the (de)sensitising nature of “techno-heritage”, that is the role of digital replicas and other digital renderings of cultural heritage like The Other Nefertiti. Cultural heritage law is often said to deal with emotionally inflamed conflicts, requests directed to museums for return and repatriation of contested colonial cultural heritage. Some ‘solutions’ usually presented in mitigation are digital compromises involving more or less sophisticated techno-heritage. Far from being anaesthetising and soothing tools that can be used in dispute resolution, this paper argues that overly relying on techno-heritage might mask problematic practices that in fact re-colonise the contested physical artefact, the space in which it is exhibited, and the digital data connected to it.

Keywords: Techno-heritage, Digital Replicas, Musealisation.



Toby Chanter, Humanities and Performing Arts, University of Plymouth.

Sensory attention in medical education: technology and the arts.

The reciprocal relationship between technology and medicine equips the clinic with an evolving and powerful selection of investigative machines and new opportunities for treatment. From the microscope to the stethoscope, the x-ray to the MRI, this relationship has revolutionised not only how physiology and pathology is spatialised onto the body, but also how the body is attended to during the medical encounter.

This modern history of medical technology in the West reveals a process of sensory augmentation and externalisation. This process has facilitated an ever-expanding clinical specialisation articulated through discipline specific conceptual schemes of the body and clinical practices that apply the senses in distinct ways.

At differing scales and accelerations medical technologies have transformed sensory literacies within medicine. The multiple ways in which sensory modes of attention in clinical practice and pedagogy are enacted, employed and formulated affect the medical encounter in myriad ways. Understanding these affects is central to developing a relational, affective and positive medical encounter for both patient and practitioner.

In the context of increasing digitisation and advancing technology this paper will explore the senses as they are understood, exercised and (de/re)trained in medical education. How might interactive and immersive arts offer legitimate and necessary sensory learning experiences for medical students and practitioners.

Keywords: Medicine, Encounter, Education, Technology, Arts.



Jessica Chapman, Communication, Carleton University.

From Vibration to Shock: Internalizing Productivity through Haptic Feedback

Our Fitbits send vibrations over and through our skin to alert us to our physical inactivity, ensuring we take at least 250 steps per hour. Shock bracelet, Pavlok, provides mild electric shocks to break us of ‘bad’ habits and instill ‘good’ ones, stopping us from biting our nails and turning us into

morning people. We increasingly adopt wearable devices that act as digital nannies, there to let us know when our bodies are – in one way or another – incorrect and prompting us to take corrective action. As a result, we are entangled in a world of haptic feedback and transition into the haptic subjects described by Parisi (2018). However, this paper argues there is something more going on than a disciplining based on the logics and motivations of the haptics industry. Rather, we are being trained to internalize – both intellectually and physically, as these haptic prompts move through our bodies – logics of productivity and what it means to maintain a productive body. A textual and visual analysis of the marketing materials and websites for wearables like Fitbit, Pavlok, and Soundbrenner suggests that while these devices are there to guide us, over time their touch is meant to inspire a productive self-awareness.

Keywords: Haptics, touch, vibration, discipline, productivity.



Isabelle Choinière, Département de littérature, théâtre et cinéma, Université Laval, membre du groupe de recherche CRIV

Embodiment as strategy of fieldwork in Brazil. Towards a methodology based on lived phenomenology as a form of reflexive practice.

This paper aims to present and analyze the elements that provoke a new organization of the sensory cartography of the performative body when it is in a mediatized environment. By stimulating the interrelation between embodied perception and embodied thinking - in a context of fieldwork that took place in Brazil and that emphasized the search for tactility as well as the haptics related to it - we examine how a radicalization of the notion of embodiment is possible. An ecosystem of changing and evolutive interaction is created, allowing access to the notion of the collective body - linked to that of intercorporeality. In this context, the analysis will be made from a perspective that brings into play sensation, perception and its modifications, as well as the highlighting of intermodal and multisensory processes used as a strategy to create a methodology based on the phenomenology of the mediated lived body. In this way, a metabolism specific to the new status of the contemporary body will emerge.

Keywords: Embodiment, Sensory Studies, Performing Arts, Technology, Methodology, Perception, Ontology of the Body, Brazil, Recherche-cr ation.



Marianne Clark, Vitalities Lab, Centre for Social Research in Health and Social Policy Research Centre.

Workshop: Sensing Digital Bodies

This workshop uses sense-based research methods to cultivate alternative ways of thinking about our engagements with digital technologies and digital data as well as the ways in which these relationships are represented. Taking an approach that purposefully seeks to disrupt conventional modes of learning and engagement (often performed while sedentary, calling upon consciously directed attention, involving text-centred reading and writing practices), this workshop invites

participants to open their corporeal senses and ‘bodyminds’ to new ways of thinking about and making connections with the digital realm through a collection of embodied movements and creative processes. Specifically, it seeks to explore and illuminate the fleshy dimensions of digital life by integrating a series of movement exercises with a creative storytelling activity. Participants will be given the opportunity to reflect on the productive potential of alternative forms of knowledge generated through movement and ‘messy’ creative practices. This workshop draws on a more-than-human approach that sees digital technologies and digital data as vital and lively, and - as this workshop will explore - fleshy, sensory, and material phenomena.

This workshop accommodates up to 12 people of all physical abilities. It involves gentle movement and breathing activities as well as hands-on arts creation activities involving a variety of materials.

Keywords: Digital Culture, Post-qualitative Inquiry, Embodied Methods, Creative Process.



Marianne Clark, Vitalities Lab, Centre for Social Research in Health and Social Policy Research Centre University of New South Wales, and Clare Southerton, Centre for Social Research in Health, University of New South Wales.

Feeling fake news: a sense-based approach to provocative digital encounters.

It is no longer possible to claim distinctions between digital and ‘offline’ worlds, as everyday life increasingly involves a complex layering of the virtual and digital within physically present space. While substantial work has sought to bring to light the ‘reality’ of digital life, and the ways the body is entangled within digital practices, there remains a tendency within social scientific scholarship to imagine digital practice and online interactions as removed from bodily sensation. We seek to elaborate on existing scholarship and explore the embeddedness of digital life within the fleshy and the sensory. Specifically, we are interested in not only empirical contexts in which the body is seemingly in direct contact with the digital (e.g., when the content of online spaces is explicitly related to human bodies or when a data-collecting practice or technological object implicates the body). Rather, this paper calls for attention to be paid to the embodied, sensory aspects of digital life, using the phenomena of fake news as a case study. Though the contemporary issue of fake news has been analysed in terms of its role within broader social and political forces, our paper will explicitly examine the affective and sensory dimensions of the micro-political practice consuming and sharing fake news. We argue that such an approach can offer novel insights into the problems that foreground the way politics is felt, even in seemingly virtual spaces.

Keywords: fake news, digital data, social media, affect, sense-based methods.



Serena Desaulniers, Art History, Concordia.

Cyborg Encounters: The Abilizing Capabilities of Embodying Disabling Avatars.

With the prevalence of the so-called autism epidemic emerging at the same time as the rise of the internet in the 1990s, autism provided a fertile ground for suspicions and anxieties surrounding the “new” to emerge (Pasek, “Errant Bodies,” 11). In her text, “The Virtual Body in Cyberspace,”

Anna Balsamo coins the term “cultural autism” to refer to the new intersubjective experiences which arise from inhabiting the information environments of VR. Balsamo uses this term to characterize the virtual body as being a “disabled foil to the presumed able-bodied ‘real’ communicator” (Pasek, 15). In recognizing that this term is drawn from a reductive understanding that people with autism are removed from “authentic” bodily experiences, “Cyborg Encounters” draws from Anne Pasek’s text, “Errant Bodies: Relational Aesthetics, Digital Communications, and the Autistic Analogy,” by considering how the term cultural autism can be used to positively reflect alternate lived experiences through digital media. Combining Pasek’s notion with Halberstam’s Low Theory and haptics, this paper explores different gaming communities (speed runners, the Super Smash Brothers community, and glitch aesthetics) to investigate how gamers’ corporeal act of embodying an avatar creates a celebratory experience for differently abled bodies through its creation of a cyborg identity.

Keywords: critical disability studies, videogames, haptics, low theory, transhumanism.



Natalie Doonan, Communication, Université de Montréal.

From Scopophilia to Topophilia: Emplacement through Virtual Reality

My current artistic research focuses on edible wild plants and animals in a feral urban site along the St. Lawrence River in Montreal. One of its outcomes is a series of immersive videos that will be geo-tagged and accessible from an online map. The audiovisual content is based on sensorial investigations of the site, sensory ethnographic interviews with foragers, hunters, fisherpeople, and biologists, as well as historical and archival research.

This work has led to partnerships with la Maison de l’environnement de Verdun, McGill University’s Centre for Interdisciplinary Research on Montreal, and others, through which I am creating a series of socially engaged events.

In this presentation, I will draw from this current work to demonstrate sensori-affective techniques, including tasting, for addressing ecological issues and building a more-than-human urban commons. I will show that Virtual Reality (VR), in combination with sensory practices can indeed function as the “empathy machine” it is, in its most favourable appraisals, purported to be. I will argue that immersive technology can be employed, within a research-creation methodology, to increase a “sense of embodiment” (Kilty and Groten 2012) and connection with history and place for users.

Keywords: Embodiment, Emplacement, Immersive Media, Walking, Tasting.



Stacy Douglas, Carleton University.

Narrative as Anaesthetic.

I will draw on Lionel Trilling in "The Liberal Imagination" (1950), Frederic Jameson in "The Political Unconscious" (1981), as well as Peter Goodrich's "Legal Emblems and the Art of Law" (2013) to consider the relationship between law, visibility, and imagination. Building on my

previous work, which considers the historical embeddedness of frames of critique and theories of transformation, I will consider the relationship between visibility and imagination and its role in the maintenance of hegemonic narratives of law's violence. In particular, I will explore how narratives of exceptionalism in criminal and constitutional cases induce a collective numbness to democratic desire. However, reading the same narratives through the genre of tragi-comedy may stimulate sensitization to democratic reform.

Keywords: Visibility, Imagination, Violence.



J. A. Dowdall, Communication and Media, Rensselaer Polytechnic Institute.

To the Plant Itself: Cognitive Enaction and Critical Plant Studies

If a methodological design is "like" anything, it is like a garden. Looking for a small space to plant new ideas, despite being exposed to all of their vulnerabilities, makes new ideas fragile. For the emerging field of critical plant studies, being subject to conditions of validity requires careful consideration of method and proposed aims. This essay proposes that studying our sensory experience with plants requires returning "to the plant itself" and working up from there, particularly, from the standpoint of methodological design. This design must remain empirical while resisting suggesting contemplative insights as strictly metaphorical; a space indicative of the need to rethink the possibilities of plant thinking.

The sensory turn has opened a diversity of ways of thinking about method and has expanded our thinking about the role of human to non-human interaction. Most specifically, this project is concerned with the implications that alternative design in sensory studies has for sentient ecology; particularly, plant thinking. To address the possibility of alternative experimental conditions, this presentation offers a personal encounter with hyacinth bean or lablab purpureus. Focusing on one observation, with one species, throughout its life cycle, provides a "thinking through" of post-human, enactive, and eco-phenomenological possibility space. This essay concludes with a discussion of plant sentience through the language of structural cognitive coupling.

Keywords: Enaction, Critical Plant Studies, Post-humanism, Methodological Design, Structural coupling.



Charlene Elliott, Communication, University of Calgary

Altered Senses: On edibles, meaning and the sense of risk

On October 17, 2019, cannabis edibles were legalized in Canada. The sale of cannabis edibles (which often come in the form of brownies, gummies, beverages or chocolates) poses unique regulatory challenges. Edibles are often considered a safer and more effective way of providing the therapeutic and pleasurable benefits of cannabis without exposure to the hazards of smoking. Yet edibles present risks distinct from smoking cannabis, including delayed activation time, accidental consumption, and unintended overconsumption. Further, little research examines how the delivery mechanism (i.e., eating versus smoking) changes the perception of cannabis and its

risks, as well as intention to use, especially among younger adults. We know that edibles induce altered senses, yet what kind of sensory interplay is at work, and how is the sense of risk implicated in this dynamic?

Drawing from focus group research with university students, this analysis draws together scholarly work on sense objects with (Hilgartner's) work on risk objects, tracing the ways that regulation shifts perceptions of desirability, enjoyment and risk. While altered sensation (and not necessarily pleasant sensation) was a common theme articulated by participants with respect to edibles, this is not one of the "senses gone awry" (Howes 2015: 357). Rather, participants revealed an interest in what "everyday sensoriality" (357) in its amplified sense might feel like. In this way, the meaning of edibles reveals a complex tension between a desired, heightened (and often community-driven) sensoriality and downplaying of cannabis "risk objects".

Lara Farina, English, West Virginia University.

Remote Sensing: Touch at a Distance

While recent critical theory often distinguishes between "affects" and "sensations," theories of affect have nonetheless addressed a persistent problem in our understanding of the senses: namely, how is "feeling" communicated between bodies that are separated from one another? Historically, natural philosophers from Aristotle onward suggested that an imperceptible medium, either air or ether, acts as a material conduit for bodies to touch one another at a distance, and in some recent studies of affect, air stills plays an important role, as in Teresa Brennan's focus on olfactory signaling in the actions of crowds (*The Transmission of Affect*). Yet media theorist Caroline Bassett sees true "remote sensing" as primarily the product of recent technologies, which are working a "profound transformation in sense perception" by extending and restructuring the sense of touch (Jones, *Sensorium*, 2007).

In response to this present-facing argument, my paper will survey a few medieval texts that help us think about how touch at a distance has been described or invoked in the past: these include Chaucerian dream visions, travel narratives, and catalogues of wonders. 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.

Keywords: Touch, Technology, Premodern/Medieval, Literature, Spatial Measurement.



Florence Figols, Concordia University with MéliSSa Raymond

Workshop: Café Haptique / Haptic Café

Café Haptique / Haptic Café is a participative installation where the encounter itself becomes the performative object. How can we encounter someone if we can neither see nor hear their voice and vice-versa? What other possible relations can there be with the Other if our habitual sensory references are temporarily suppressed?

Every participant is welcomed by an host to accompany them through this journey. With "a sensory care" they are blindfolded, have their hands washed while listening to guidelines and are seated around a table to meet the Other. Participants are then invited to discover each other at their own pace via the touch of their hands. The relational emerges here in the absence of sight and the intensity of the haptic.

Within the silence of anonymity and the impossibility to name and be named, identity is liquefied to enhance other perceptions - an invitation for mutual "haptic listening" to reconfigure our relationship with self and Others.

Keywords: Haptic, encounter, anonymity.



Desirée Foerster, University of Chicago.

Developing New Habits of Care in Sentient Environments

This paper proposes a shift in aesthetics that can account for the bio-chemical dimension of subjective experience. I argue that this shift allows to become more sensitive to how we experience, instead of focusing on just what we feel. To achieve this, I focus on media environments that manipulate temperature, air flow, or oxygen levels in the air, in order to affect human subjects in a bodily as well as emotionally-affective manner. I argue that media environments that intensify climatic processes so that they can be sensed, potentially change what we consider to be important in our environment and what we include in our consideration of future actions. To explore this shift, I will take media environments as case studies that I have co-created with artists and scientists to flesh out the characteristics of such an aesthetics. Lastly, I believe the media environment presented here illustrate how a practical aesthetics and prototyping can help developing new forms of knowledge in the humanities.

Keywords: Aesthetics, Digital Arts, Media Ecologies, Empathy, Embodiment.



Lois Frankel, School of Industrial Design, Carleton University.

Engaging the Senses through Design: The Sense-It! Kit

Sensory practices enrich and mediate people's lived experiences in fields such as anthropology, design, engineering, psychology, neuroscience, sociology, and urban planning (Henshaw, 2013, Heywood, 2017, Howes and Classen, 2014, Power, 2018, Schifferstien and Wastiels, 2018). There is currently an explosion of designed multi-modal products, spaces, and urban environments that enhance sensory interactions (Lupton and Lipps, 2018, Hekkert and Schifferstein, 2009, Mau, B., 2018).

The Sense-It! research team has been creating activities for learning about sensory aspects of design. A key component, the Sense-It Kit! for novice designers provides a set of hands-on activities for exploring and applying theoretical principles of multi-sensory design. We will present

and discuss our applied research in developing the kit and its potential for fostering knowledge and skills for engaging the senses through design.

We will share the kit's activity cards, product cards, puzzle pieces, and instructor's handbook and describe how consultations, workshops, and usability testing contributed to its evolution as a pedagogical tool. The "Iceberg Model of Product Experience" theory, which builds from sensations, through constructions to perceptions, will be presented along with our design-focused pedagogical framework, derived from Bloom's taxonomy (Bloom et al, 1956), that categorizes the activities as apply, learn or catalyze.

Keywords: sensory design, sensory design theory, sensory design practice, sensory design education, toolkit.



Lois Frankel, School of Industrial Design, Carleton University.

Workshop: Contextual Smell Mapping: A Tool for Sensory Design Research

Context Mapping is a generative design research tool that enables people to explore their knowledge about the contexts in which they experience products, services and spaces in a non-verbal way (Visser et al, 2007, Sanders and Stappers, 2013). It is a technique that draws on participants' emotionally rich experiences and is a "cultural probe"—a tool that captures people's reflective and subjective awareness of their everyday activities (Gaver et al, 1999, Mattlemaki, 2006).

We propose to adapt context mapping to reflections on everyday smellscapes (Henshaw et al, 2018) and to engage participants in exploring how memories and emotions linked to smells can generate data for design (Leret and Visch, 2017, Lehman, 2018). Participants will reflect on what comfort smells like and illustrate their story using materials provided.

Workshop Outline:

Introduction- overview of designing with smell and description of context mapping.

Assignment- participants illustrate their story of what comfort smells like

Sharing- participants share, while others capture the salient details

Transition- overview of the design-thinking technique for sorting data

Analyzing- "design-thinking" of the qualities of comfort smells

Naming- naming and prioritization of smells

Conclusion- discussion: remembering versus experiencing smells and using smell maps as a design tool.

Keywords: context mapping, smellscapes, designing with smell.



Solène Froidevaux, University of Lausanne.

Towards an ethnography of handling: the case of weapons in shooting sports in Switzerland

What does it mean in terms of senses to handle a gun in a sporting context, in which a weapons' functions are diverted from their primary goals (kill or defend yourself)? What does it mean in

terms of senses to handle a rifle as woman and as man for a sporting purpose in a national space wherein military school is mandatory for men and fraternity is exalted? And, above all, what does it mean for a female ethnographer to conduct a research on senses from the weapons' handling? For this presentation, I will present my ethnographical approach, which is grounded in sensory ethnography (Pink, 2009) and feminist phenomenology (Ahmed, 2006) and provide an overview of some of the results of my 5-year long study of shooting sports in Switzerland during which I learned how to shoot in different shooting clubs across Switzerland.

Keywords: weapons – bodies – gender – phenomenology – sport



Jillian Fulton, York University

Making 'Home' on the Diasporic Dancefloor: *Taqsim* as Storytelling in Arab-influenced Underground Dance Music

Melodies evoke nostalgia and emotions, taking performers and listeners to different temporal locations. *Taqsim*, the Arabic word for musical improvisation, is a melodic exploration that, depending on the performer, can tell a story of a personal memory or emotion, or a collective memory never personally experienced. This paper outlines the phenomenological experiences of Arab 'becomings' in Underground Dance Music (UDM) spaces. Within the structure of UDM spaces, societal boundaries are suspended and identities are written and rewritten continuously, locating these experiences of 'becoming' in the concept of *tarab*, or musical rapture, which emerges during *taqsim*. Mobilizing the concept of *taqsim*, I attempt to understand the stories and memories of my interlocutors that speak to their experiences of living in the diaspora, migration, queerness, nationalism, ethnicity, and their musical processes through *tarab*'s ecstatic qualities. Using Deleuzian 'becomings' (1969) and 'plateaus' (1980), where agency and trance take place within a structure, I describe the way UDM events are co-produced between performers and participants, as well as the way the music itself is produced to evoke states of trance, writing the stories of my interlocutors into this structure in the same way *taqsim* is written into UDM genres and Arabic music genres alike.



Megan Jeanne Gette, Anthropology, University of Texas at Austin.

Figuring, Sensation: Sensitives and Toxic Frontiers

The world is getting louder, denser and more toxic. Noise is not only something to tolerate in an urban ecology, but something that can be weaponized (Goodman 2010; Weisman 2010; Peterson forthcoming), while air itself is commoditized. Vulnerable populations are subject to dispossession and displacement to places where territorial sovereignty is only possible because the land is considered undesirable—i.e., because of its toxicity (Povinelli et al 2017). These conditions contribute to the formation of the political subject as the sensitive—the body vulnerable to the sensory at the level of its detectability. With sensitivity as a framework, how might this leverage understandings of environmental injustice at the level of complaint, illness, ability, or other measures of sensory detection? In turn, how does this cohere with historiographic details of those

considered to be “sensitive”—women, children, and artists? Through multi-sited ethnographic research conducted in the geologic crevasses of the Northwestern US, Guatemala, and the US-Mexico border, I develop concepts around the “infra”-thresholds of ordinary lives in a context of toxicity, extraction and dispossession. The echolocative practices of artisanal ochre miners, the mapping of energetic spaces by Mayan daykeepers, and the work of feminist performance artists who use earth, blood, ice and wind are central to my understandings and figuration of sensitivity.

Keywords: sensitivity; toxicity; artist; territory; dispossession.



Vanessa Godden, Faculty of Fine Arts and Music, Victorian College of the Arts.
Embodying Entanglement.

I am proposing to present a condensed version of my practice base PhD dissertation, 'Embodying Entanglement'. 'Embodying Entanglement' investigates the material use of the body, hair, eggs, curry powder, flour, cane sugar, and pomegranates in performance artworks to manifest the experiential impact of racism and sexual assault. Drawing on the supernatural in Trinidadian folklore and decolonising gestures from J'ouvert celebrations in Trinidad and Tobago, I invoke and excise traumas, generate expressions of bodily agency, and consider how material engagements with the body can contribute to the decolonisation of performance art.

For this presentation I will focus on sections from chapters two and three in my dissertation. Chapter two examines themes of repetitive action and the affective voice of discomfort. Chapter three considers how kicking up spice in the gallery can prompt feeling through smell. These two chapters are framed by two key performances in my studio research, 'Bite Your Tongue' and 'Cartography'. In the performances my mouth mixes spice, masticates eggshells, and pulverises pomegranates and my body drags itself through flour, curry, and chilli powder. These cyclical and processual rituals piece together a sensory narrative of my body being put back together after having been fragmented through racism and rape.

Keywords: performance art, decolonisation, materiality, rape, racism.



Darian Goldin Stahl, Concordia University
I Feel Your Pain: Teaching Artists' Books to Medical Students

This paper analyzes the potential of creating space for research-creation in medical education and the implications of inviting artists like myself to develop such coursework. Using the artist's book workshop I conducted at medical schools as a case study, my review of this specific teaching initiative reviews how creating multi-sensory artwork that decanters linguistic communication as the primary source of knowledge can allow one to say much more than they could have otherwise. This project also promotes phenomenological relations with others, navigation through uncertainty, and research-creation. Through intensive two-day workshops, medical students gained visual competency through a hands-on investigation of artists' books as they relate to the

history of medicine, as well as the contemporary employment of this medium as a communicative and sharable fine art object. These medical students were then charged with creating two artists' books of their own. What follows is the necessary theoretical framework to ground these fine art inquiries, the argument for expanding fine art health humanities implementation, and finally, ethical considerations when artist are invited into the medical classroom.

Keywords: Research-creation, artists' books, medical humanities, pedagogy, touch.



Felicity Tsering Chödrön Hamer, Communication Studies, Concordia University.

Rendering Absence: Spirit photography, digital composites and other techniques of joint portraiture

Victorian-era spirit photographs showed the wispy reappearance of the deceased just as the bereaved frequently express sensing the continued presence of those who have passed. As they were understood to have been created of one single exposure these unique mementoes were accepted by many as evidence of the soul's persistence. Capturing the lingering presence of the deceased – they went beyond recreating likeness – demonstrating continued bonds and the potential for moments shared beyond death of the beloved.

Appearing at a lesser opacity, the spiritual extras that appeared in spirit photographs and those that are figured in modern commemorative composites, are defined as absent or otherworldly. And yet, freed from the framing of a 'picture in picture,' separation between the bereaved and the deceased is somehow blurred, visibly traversable. The departed are shown not just as remembered by the bereaved but also as though felt or partially present in the moment that is captured/constructed. As social media fosters the reinstallation of death within the social realm of society, in what new ways will the absent be present(ed)?

Keywords: bereavement, loss, spirit photography, memory, remembrance



Sheryl Hamilton, Law and Legal Studies, Carleton University

Panel: Law and the Regulation of the Senses I: Altered Sensations and Law's Failure to Make Sense

These papers each consider the ways in which diverse legal technologies – from video testimony in contemporary courtrooms; to the regulation of health risks regarding consumption; to safety plans and restraining order in cases of domestic violence – all fail to take adequate account of the sensory experience of those subject to them. In each instance the altered sensory state of the regulated subject exceeds the capacity of the legal order to make sense of it, whether that is a sense of safety, an embodied sense of location/presence, or an altered everyday sensoriality.



Sheryl Hamilton, Law and Legal Studies, Carleton University

Panel: Law and the Regulation of the Senses II: Sensory Amplification, Technologies and Systems of Knowledge

The management and control of unruly populations is increasingly enacted in and through technologies of sensory amplification, producing both sensory violence and violent sensation. These authors consider commercial unmanned aerial vehicles, a range of sonic deterrence strategies, and the visualizing technologies of military airstrikes. Each paper examines how the ways in which these technologies sense are always embedded within complex knowledge systems and structures that govern both their deployment and the meanings of their nonhuman sensorial activity.



Sheryl Hamilton, Law and Legal Studies, Carleton University

Panel: Law and the Regulation of the Senses III: Rule(s) of Touch, Skins, and Somatic Regulation

Touch, when culturally understood as risky or abject, invariably draws regulatory attention, both informal and formal. The very different haptic encounters studied in these papers work to complicate our sense of agency, reimagine ‘flawed’ skins, and critique regulatory knowledge (often medical) which posits this touching as subject to the control and mastery of the individual acting with purpose on their body. In both instances, the authors are grappling with rules of touch that seek to regulate the unregulatable.



Sheryl Hamilton, Law and Legal Studies, Carleton University

Dirty Hands and Vulnerable Faces: Self-Touch, Disease and Proprioceptive Regulation

Western public health authorities are invested in regulating contagious touch. One of the most common yet under-regarded modes of contagious touch is self-inoculation. Self-inoculation occurs when a person’s hand contacts a surface contaminated with disease-causing microbes, and then touches their eyes, nose or mouth. This often-unconscious haptic encounter can transfer those microbes from a cutaneous to a mucous surface, and result in illness.

The animate and inanimate ‘skins’ of our quotidian environment are contaminated with viruses and bacteria, our daily lives require regular cutaneous contact with those surfaces and, according to experts, we touch our faces up to 16 times/hour. To control the risk of disease, we are directed by authorities such as Health Canada, the CDC and the WHO, not to touch our faces.

Public health efforts to prevent self-inoculation through the castigation of self-touch interpellate us into a mode of proprioceptive self-regulation. The touch of our face is comprised of an agent (the hand) acting on a passive, vulnerable, porous surface (the face). This haptic encounter is articulated as discrete, dangerous, subject to will, and without individual or social value. Using theoretical resources from sensory legal studies, I argue that rather than grounding the value of facial touching in either desire or individual will, we understand it as an important haptic circuit in the production

of our body schemas (Paterson, Merleau Ponty). We must then ask what we lose – other than germs – when we forbid this haptic encounter



Kaye Hare, Language and Literacy Education, University of British Columbia.
Reflexive Inquiry of Sensory Methods: Bodily Experiences of a Sexuality Workshop.

Key methodological debates in sensory ethnographic scholarship centre on determining innovative ways to research body-based experiences. A critical topic requiring further analysis is addressing the limitations of written, spoken language for collecting and representing ‘felt-sense’ experiences. Felt-sense is defined as emergent sensations, moods, and feelings (e.g., gut instincts, feelings of connection/disconnection and emotional reactions). Body-based methods, such as body enactments, hold great potential for providing insights into felt-sense experiences; however, applications of these methods can benefit from further study, especially in the context of complex experiences like sexuality/sexuality education. Advancing understandings of four different methods, I reflexively explore the utility of each method for capturing my own felt-sense experiences of participating in community-based Sexual Attitude Reassessment workshop. I note that my own body provides me with unique information about ‘what’ body-based data the various methods may help access or activate. Findings of this research centre on my reflexive insights about the affordances and challenges of each method for eliciting different forms of felt-sense data. I discuss how the findings may assist researchers in buttressing their employment of specific felt-sense methods to engage in more fulsome research on complex, bodily experiences such as sexuality.

Keywords: Sensory Ethnography, Arts-informed Methods, Reflexivity, Sexuality.



Maya Hey, Communication Studies, Concordia University.

How can we make sense of a future with microbial life without assuming cooperation?

Saké is an alcoholic beverage made from fermented rice originating from Japan. Out of the approximately 1,000 breweries still in operation today, Terada Honké is one of two natural saké breweries in Japan that exclusively rely on ambient, wild bacteria and yeasts to jumpstart the fermentation process. There, the brewers must attune to the shared surroundings in order to cultivate environments that are conducive to fermenting, tuning to the sensory rituals (e.g. song, call-and-response tasks) and embodied knowing (e.g. organoleptic profiles) to encourage microbial life.

Uniquely, Terada Honké does not use chemical sanitizers, rendering the task of ‘cleaning’ as both a subversive act (especially in the face of federally mandated public health protocols) and a harrowing reminder that living with microbes challenges the human notion of control over risk.

This presentation examines the insights garnered from a sensory ethnography conducted at Terada Honké in winter 2019. It contends with the sensory politics of how sectors come to know the ontological status of an invisible microbe and subsequently enact protocols around ‘prevention’ and ‘safety’. How can we-humans make sense of a future with microbial life without assuming cooperation or even clear communication with them?

Keywords: Sensory ethnography, embodied knowledge, material practice, multiscalar politics, interspecies communication.



David Howes, Centre for Sensory Studies, Concordia University.

The Extended Sensorium: Rethinking Animism in Historical and Cross-Cultural Perspective

Animism is commonly regarded as the attribution of sentience or agency to other-than-human beings and to the natural environment including, for example, rivers and so-called inanimate objects such as rocks. In recent years this construction has been challenged by, among others, the anthropologist Tim Ingold, who holds that it perpetuates the culture/nature binary and that animism really just amounts to affirming everything as “being alive.” This paper challenges Ingold’s interpretation of animism by showing that it depends on a mistaken understanding of human and more-than-human sense perception. The archaic concept of the sensorium is revived to counter Ingold’s ontological musings. In its original acceptation, this concept referred not only to “the seat of sensation in the brain” but also extended to the circumference of perception as in the usage: “Rome became the common sensorium of Europe, and through Rome all the several portions of Latin Europe sympathized and felt with each other” (1861). This ecstatic construction, which can equally well be seen to inform numerous Indigenous epistemologies – and therefore possess cross-cultural as well as historical validity – posits perception as a two-way street between subject and object. Decentring perception in this way, the concept of the sensorium presents a superior basis for grasping the distribution of the sensible (and hence sentience) to Ingold’s ontological reductionism.

Keywords: animism, sensorium, epistemology versus ontology.



Jennifer Hsieh, Anthropology, University of Michigan.

Citizens’ Archive: Audiovisual Noise and Multimediatic Hearing

When does a sound become noise? How does one communicate to others what is noise? In this talk, I examine recording practices in the context of environmental noise control. Drawing from fieldwork with environmental noise inspectors and urban residents in Taipei, Taiwan, I examine the contact zone through which noise, as a perceived, environmental problem, collapses with the technological noise of audiovisual recorders. I describe urban residents’ efforts to produce a citizens’ archive of noise that demonstrate grassroots approaches to communicating one’s own hearing using the technological affordances of recording devices. Rather than reproducing the noise problem, however, recordings of noise, such as an upstairs neighbors’ footsteps or the low hum of a restaurant exhaust fan, are rendered unintelligible, subsumed by the ambient noise produced by the recording technologies themselves. My presentation examines urban subjects’ efforts to document everyday noise problems that expose the paradox of reproducibility that, I argue, is a lived condition of hearing as a modern subject. As much an anthropology in sound as it is about sound (Feld and Brenneis 2004), my project contributes an understanding of the efforts of

Taipei residents to produce a syntax and convention for sonically-informed, non-linguistic modes of communication.

Keywords: sound, noise, audiovisual, recordings, Taiwan.



Husan Hsu, English, Concordia University
Racial Atmospheric and Olfactory Aesthetics.

Building on the work of Renisa Mawani and Christina Sharpe--who have theorized anti-blackness through concepts of "weather" and "atmosphere"--this paper will consider the olfactory aspects of racialization and black futurity. The first half will focus on olfactory modes of racialization from the hold of the slave ship to the tenement apartment and the prison; the second half will consider how the contemporary black artists Renée Stout and Rashid Johnson have incorporated African and African syncretic scents (black soap, shea butter, root medicine materials) into their practice as modes of olfactory manipulation that support black collective memory, embodiment, and breath.

Keywords: black diaspora, olfactory, racialization, aesthetics, atmosphere.



Simogne Hudson, University of Southern California.
Panel: Sensory Politics of Aural Platforms

The affective and symbolic capacities of sensory media have long been mobilized to guide the development of platforms that facilitate human interaction and introspection. Such technologies constitute spaces through which embodied experience is datafied for the optimization of online user landscapes. Through the examination of two different platforms that specifically capitalize on aurality as the primary mode of sense-making for users, this panel interrogates the processes of commodification and obfuscation necessitated by such technologies. The first paper explores the curation of mood and nostalgia-based playlists on Spotify, focusing particularly on the commodification and technologization of embodied, affective experience. This paper takes up the concept of algorithmic individuation (Prey, 2018) through a feelings-informed lens of technology studies. The second paper reclaims the "measurable type" (Cheney-Lippold, 2017) as a form of "obfuscation" (Brunton & Nissenbaum, 2015) to understand user tactics on Raya of mobilizing the affective and symbolic power of sensory media to repurpose datafied selves - i.e. data doubles - for meaningful sense-making and identity construction. In so doing, this paper navigates the cultural tensions between dataveillance and obfuscation through sensory appropriation.



Katrina Jurjans, Design and Computation Arts, and Christian Scott, Individualized Program, Concordia University.
Sm'Arting the City: Embodied and Sensorial Reimaginings of Smartness.

How are our notions of urban place and space altered in relation to smartness? What can we learn from embodied and sensorial explorations of place and meaning-making to speculate on smartness in the urban environment? Can characteristics like memory, feeling and atmosphere find a place within the design of smart cities, and what shape could these urban environments take? Reworking concepts brought to the forefront of the hands-on exploratory workshop Urban Scenographies: Sm'Arting the City hosted by the Performative Urbanism Lab in November 2019, we will further explore these questions through embodied, performative and speculative considerations of smartness.

Keywords: Embodiment, Sensorial, Place and Space.



Edward B. Kang, University of Southern California

Sensory Appropriation in Music-Mediated Dating: Between Obfuscation and Dataveillance.

The “measurable type is a data template, a nexus of different datafied elements that construct a new, transcoded interpretation of the world... [and] determine the discursive parameters of who we can (and cannot) be” (Cheney-Lippold, 2017, pp. 47-48). Applying this concept to an analysis of Raya, a social dating platform that foregrounds the sensory experience of sound (hosted via Apple Music) in its branded user experience, this paper re-examines the measurable type as not only a product of algorithmic individuation and quantification, but also an opportunity for identity curation through which individuals can siphon the symbolic and affective power of aural media into their own mediated self-presentations. This study thus prompts a nuanced discussion around the imbrication of user, sense, and platform: how do users marshal the affective qualities of aural media as modes of sense-making and identity construction in navigating platforms that unapologetically subscribe and contribute to big data’s fantasy of omniscience and total control? By interrogating these frictions between sensory appropriation as a variation of data obfuscation (Brunton and Nissenbaum, 2015), and the attempted capture of that user behavior through data mining for algorithmic training, this paper hopes to better unpack the sensory politics of dating-streaming convergence.

Keywords: music, sensory appropriation, platforms, streaming, dating.



Katherine Kline, Communication Studies, Concordia University.

Between inner and other worlds

Practices of channeling, or psychic mediumship, operate at several contested junctures: between self and other, material and immaterial bodies, soma and psyche, exterior object worlds and subjective, interior worlds. In this paper I draw from participatory research with contemporary spiritual mediums, as well as my own formation as a psychoanalytic psychotherapist, in order to consider divergent cartographies of the psychic field in relation to broader non-human (and no-longer-human) ontologies. The practice of psychoanalysis has been entangled with discarnate energies and entities since its inception. Despite its attention to the porosity of psyche, however,

and its love of phantasmic and ghostly metaphors, psychoanalysis has corralled the specter within the field of human mental life. Mediumship, meanwhile, entails practices of exchange with communicative agents of all kinds. Though these practices and the worlds they engage are by no means uniform, they are united in their claim to connect with entities and energies beyond our customary sense channels, many of whom have unique perspectives to share. These multiplicitous intelligences and unbound beings present a challenge to how psychoanalysis contains and cognizes ineffable presences, and open toward unique relational configurations irreducible to the human.

Keywords: psychoanalysis, mediumship, psyche, spirits, entanglement



William LaFleur, Political, Societal and Regional Changes, University of Helsinki.

Sensescapes in the Pursuit of Sustainability: Multisensory Learning in Agroecology, Slow Food, and the Global Ecovillage Network.

Slow Food (SF) and the Global Ecovillage Network (GEN) are global movements engaged in responding to climate change by pioneering more sustainable ways of life. The presentation discusses sensory ethnographic fieldwork and instances of multisensory learning on an agro-ecological/biodynamic, SF and GEN-linked farm, and considers the ways that values of sustainability are mediated through the senses and sensescapes of the farm, Ecovillage, and international SF events. Using a theory of place (Pink, 2015), it is argued that the sensoriality of activities like pulling weeds, spraying probiotic 'pesticides', making compost preparations, or preparing food together, are at the heart of movements like SF and GEN, thus linking the discourses of such movements with the everyday multisensory experiences that underpin them. For those engaged in everyday life of the Ecovillage and farm, notions of sustainability or sustainable practice cease their existence as mere concepts in discourse and are re-situated back into the lived experiences of everyday life, manifesting as pain in their back, sweet or repulsive scents, or the intense flavour of a rare breed of tomato. The paper closes with a discussion on the potential role for sensorially rich regenerative agriculture in environmental and sustainability education contexts.

Keywords: sustainable futures, sensescapes, agroecology, Slow Food, Global Ecovillage Network



Marc Lafrance, Sociology and Anthropology, Concordia University

The Rule of Touch: Regulating the Unregulatable Urge to Pimple Pop

Why do pimples matter so much to us? Why are they so hard to ignore? And why is it almost impossible to avoid touching them? In my presentation, I will explore these three questions through a consideration of what I call the "rule of touch." Here "rule" means two separate but related things: on the one hand, it refers to the widely cited injunction not to touch our pimples; and, on the other hand, it refers to the variety of ways in which we feel inescapably impelled to do so. Drawing on the emerging field of skin studies and the more established field of sensory studies, I will examine how the rule of touch regulates the unregulatable by reflecting on how psyche, soma

and society come together to create a context in which pimple popping becomes both a painful pleasure and a pleasurable pain. As I do so, I will consider how we might begin to think about the intricate ontology of pimples; that is, how they are at once human and non-human actors that are experienced as intolerable parts of the self that must be expeditiously expelled. Ultimately, my presentation will consider how pimple popping crystallises a constellation of conflicts where subjectivity and embodiment are concerned, particularly in relation to agency and autonomy, anger and aggression, control and mastery, and guilt and shame.



Jenni Lauwrens, School of the Arts, University of Pretoria.

Sensory ethnography meets digital humanities: using digital resources to gather, analyse and present multisensory experiences of place.

This presentation describes and reflects critically on a learning experience that centered on a group of graduate students' multisensory, embodied and emplaced interactions in a public space. The project specifically sought to explore new ways of doing sensory research in a digital era. The aim was to investigate how digital research methods can be utilised to create and analyse the data produced through questions asked from within the field of sensory studies and then disseminate the research findings in a way that utilises the creative possibilities of digital technologies.

The project used digital research methods to document, describe and interpret the students' multisensory experiences at a site on the University of Pretoria's campus. Mobile technologies were used to gather data and digital tools were used to construct a digital archive comprising audio-visual material collected during the data gathering phase. Thereafter, this data was analysed and the findings were presented in an interactive, multimedia, hypermedia online platform. Scalar, which is an interactive digital platform that allows users to author and publish digital scholarship online, was used for this purpose. By taking an experimental approach, traditional research approaches took a digital turn in an effort to grapple with the intersection of sensory ethnography and digital humanities.

Keywords: sensory ethnography, digital humanities, multisensory experience, place, walking.



Ben Lee, Division of Occupational Science and Occupational Therapy, University of North Carolina at Chapel Hill.

Rethinking Clinical Practice for Adults with Schizophrenia: A Sensorial Approach.

This paper addresses a topic regarding sensorial alterity – the sensory experiences of adults diagnosed with schizophrenia in the U.S. – and demonstrates the importance of incorporating insights from sensory studies when working with this population group. Despite growing research in neuroscience on atypical sensory processing patterns among persons with schizophrenia, little is known about their effects in daily life. We argue that this is because the health sciences (psychiatry, psychology, allied health and cognate disciplines) are overly focused on symptom reduction, resulting in misguided interventions that prioritize acontextual, disembodied neurocognitive approaches (e.g., categorizing such sensory processing patterns as sensory

“gating”). In response, we used photo-elicitation and Walking with Video (Pink, 2007) with 6 adults with schizophrenia to study the relationship between their sensory experiences and participation in meaningful activities of daily living. Vignettes from this study highlight the intertwined relationship between embodiment, habits and sensory experiences (i.e., “habits of sensing”), people’s capability to perform polysensorial activities, and the co-constitutive relationship between senses, spaces, and places. We therefore suggest that sensory research methods open up novel findings that honor the inextricable role of the body in everyday living, which deserves greater emphasis in health sciences research and clinical practice.

Keywords: schizophrenia, health sciences, sensory gating, embodiment, multi-modal ethnography.



Monica Lemke, Socio-legal Studies, York University.

Researching the state's sensual processes: Methodological concerns from organizational theory in socio-legal context. How to think about the way individuals participating in the organizations that comprise state legal institutions, such as police, the Courts, or regulatory bodies, make sense of the world in the context of their role? What are the theoretical and methodological implications of treating individual actors as the sensemaking entities of larger social units? This presentation brings sensory studies into conversation with research about the sensemaking process taking place in organizational theory. In particular, I locate questions posed by sensory ethnography and sensori-legal studies related to how rational-bureaucratic institutions’ sensory worlding takes place in the context of the everyday as in kind with conversations about sensemaking in organizational theory. As a conduit for exploring this commonality, I share observations based in my own project, concerned with how police officers intervene into public life. In considering how police action is rationalized and justified according to informal and formal rules, procedures, and standards, but not actually conducted according to these abstract concepts, the sensemaking approach offers an appealing framework to consider how police officers incorporate their organizational context into their interaction with the sensory environment of the field. I discuss the challenges and rewards of incorporating sensemaking in empirical socio-legal policing research.

Keywords: sensemaking; research methods; sensori-legal theory; organizational theory; state institutions.



Philippe Léonard, Independent Artist

Athabasca

An audiovisual poem moving through an apocalyptic landscape devoured by boreal wildfires and the ruthless exploitation of fossil fuels. Recorded at the Athabasca oil sands in Alberta, Canada during the wildfires in 2016. The cinematic approach takes on the perspective of the forest spirit, floating through the imbalance of nature and human's desire to control it. Using a combination of high-speed photography and fast shutter speed, the film explores the optical unconscious, attempting to reveal what the senses can't perceive.



Mark Lipton, School of English and Theatre/Media Studies, University of Guelph.

Touching Compassion, Feeling Sensations: Simulation, Stimulation, & Practices.

At the last Uncommon Sense conference, I introduced my work by inviting folks to stand and participate in a compassion practice. Since then, my immersion in compassion practices challenged further interrogations into complex inter-relationships among multi-modal symbols, haptic tools, affective feelings, and stimulated sensory experiences. Our sense of touch, often grouped easily as a single sense, requires additional scrutiny and curiosity.

In this paper, I share a mostly invisible, shadow method that requires intense rigour to challenge traditional forms of knowledge production. Working against the grain of academic and institutional silos, I map a sensory- and compassion-based practice within new and emergent methods of research and research creation. I discover the affective impact of those powerful matriarchal figures prominent in my senses of self and ways of being in the world. These sensed (embodied, sensing) untold stories help me dismantle and disrupt other socio-political institutions I bump up against in my ongoing resistance of institutional and pedagogical expectations.

My challenge towards a compassion practice is a physical, affective, yet promising and transformative experience. To make a social/political difference and work with a service-oriented consciousness, my pedagogical experiences reveal resistance strategies for coping with current neoliberal academic life.

Keywords: Compassion, affect, touch, identity, politics, resistance.



Madelaine Caritas Longman, Interdisciplinary Humanities, Concordia University.

On Touching: Intersubjectivity and Embodiment in the Art and Life of Judith Scott.

Judith Scott (1943-2005), an internationally acclaimed American fiber sculptor, raised significant questions about how art – and how an artist – may be defined. Scott was born with Down Syndrome and went unrecognized as deaf until her 30s, living much of her life in an institution and never learning spoken, written, or sign language. Due to Scott's alinguistic way of being in the world, some have labeled Scott's sculptures as outsider art stemming from her isolation, citing her seemingly asocial nature and even suggesting Scott's alienation was so complete that she was unaware of the very concept of art. Others frame Scott's sculptures as "finding her voice," implying a sensory hierarchy in which visual art aims to replicate the qualities of verbal communication. I propose that Scott's work is best approached through its own sensorium – specifically focusing on tactility and bodily presence – rather than ideas of lack or substitution. Similarly, I challenge the notion that Scott was indifferent to social interactions, examining how both her art and life enact non-verbal strategies of sharing co-presence. Scott's art and life, I posit, can be understood in terms of relationality, emerging in a context that, while alinguistic, is nonetheless interpersonal, sensory, and meaningful.

Keywords: art history, intersubjectivity, fibre art, tactility, living presence response



Joni Low, Independent curator (in residence at Richmond Art Gallery); Aseman Sabet, Independent, Université du Québec à Montréal; Deborah Edmeades, Independent artist; and Sandra Volny, independent artist.

Dialogic Roundtable: Multisensory contemporary art practices in Montreal and Vancouver

The Dialogic Roundtable will include two curators and two artists from Montreal and Vancouver (4 participants total), presenting practices and exchanging ideas on aspects of our respective milieus – and contemporary experience more broadly – that prompt artistic responses that are intermedia, cross/multi-modal, and with synaesthetic potential. After a curatorial introduction by Joni Low and Aseman Sabet, each artist will present on their interdisciplinary practices. Vancouver artist Deborah Edmeades will draw upon selections from her project *Divination, Chance and Character* to consider possibilities for the fantastical extension of sensibility, the phenomenology of *Divine Time* and their relationship to our contemporary milieu. Montréal artist Sandra Volny, whose practice and research centres on the use of aural spaces as vectors allowing individual and collective imaginations to emerge, will share recent projects that approach ‘touching as a way of hearing at a distance.’ Both artists will conclude presentations with a participatory / phenomenological engagement, to open collective senses and enhance sensitivities to multiple realities. A 15-minute discussion will follow, moderated with questions by the curators, concluding with a 15-minute audience question and discussion period.

Keywords Joni Low: synaesthetic potential, contemporary art, multiple modalities of multi- and inter- media, sense-based research methods; coming to be of the sensor society.

Keywords Aseman Sabet: rial turn in aesthetics and in the theories of art, touch, sensory memory and synesthesia.

Keywords Deborah Edmeades and Sandra Volny: performance, object making and drawing, feminist and spiritual practices, aural spaces and sensory challenges of climate change, sentient ecologies.



Ellen Lupton, Senior Curator, Cooper-Hewitt, Smithsonian Design Museum, New York

Keynote: *Touchy Feely Manifesto: Design for the Senses*

This crunchy, slurpy, brainy talk explores how designers can engage the human body. “Ocularcentrism” is the dominance of vision over all other senses in modern society. The empire of the eye excludes people who touch, hear, or smell but do not see. Inclusive design practices range from eyes-free interaction design and audio description to typographies and topographies of touch. Opening up to all our other senses not only includes more people but reveals new possibilities for visual design as well. Ellen Lupton co-curated “The Senses: Design Beyond Vision” at Cooper Hewitt, Smithsonian Design Museum in 2018.



David Madden, Communication Division, Pepperdine University.

This presentation discusses the ongoing creative and theoretical outcomes of the sounding project that I am carrying out in Montreal's Underground City. This well used, expansive and understudied area is comprised of more than 30 km of tunnels, corridors and commercial spaces located throughout the downtown core of the city. By using soundwalking, semi-structured interviews and various sound reproduction techniques, the project considers how listeners engage with Montreal's Underground City while also attempting to extend and problematize the auditory scope of current locative sound art and sound mapping praxis, which too often maintain a narrow focus in relation to what constitutes urban sound and the creative possibilities of locative media. While certainly not the only method for urban sound practitioners to forge connections between sound and place, sound maps are increasingly becoming the most common and widespread, and reveal many of the limitations of web-based and networked aural arts praxis.

Keywords: sound mapping, sound art, Underground City, listening, soundwalking.



Julia Male, Interdisciplinary Studies, York University.

Impulse vs. Intention: the ideology of images and embodied knowledge of the ineffable

This paper draws on investigations into various dances which share engagement with indeterminacy in particular ways, asking how they employ images differently, and how this shapes their ideologies in the realms of both sensory experience and narrative. My research was originally motivated by training with and witnessing the work of Rob List, a choreographer who attempts to radically deny abstraction in his work, which led me to inquire after what exactly abstraction is. I seek to clarify the relationship between the material, the abstract, and the ineffable as they pertain to ecstatic experience, a term I use to refer to an embodied state that proposes the body as a site of new forms of knowledge; a disruption and transformation of the state of the performer but also importantly of the gaze and bodily state of the witness. With a starting point in the development of meaningful comparisons between the work of Rob List and other choreography and practices in which indeterminacy is a central value, the proceeding literature review aligns disparate discourses within the fields of language, religion and psychoanalysis by asking how the pre-linguistic, faith/the mystical, and the subconscious relate to ecstatic bodily experiences.

Keywords: dance, politics, psychoanalysis, faith, language.



Florencia Marchetti, Centre for Interdisciplinary Studies in Society and Culture, Concordia University.

Ghosts taking form: Notes towards an atmospheric understanding of state sponsored terror

Considering the regime of state-sponsored terror that the military dictatorship implemented in Argentina (1976-1983) in terms of atmospheric attunement (Stewart 2011), my research asks: How

is the violence a state inflicts on some bodies felt by others made to witness in muted atmospheres of terror? How does such a perceptual attack constitute bodies (as in ‘national body-building’ and in specific bodied configurations)? What does it break? What does it make? Does it reverberate across space and time? How does it travel/ resonate/ replicate?

This presentation will show how research-creation processes have allowed me to explore these questions. The work has unfolded at the intersection of three realms of creative knowledge-making: documentary photography with a focus on social justice, experimental ethnographic writing, and curatorial practice. If violent pasts need to be digested, then it is one of this presentation's aims to show how thinking-feeling-researching violent pasts from situated, embodied, sensorial and experimental practices allows for this transformation to take place and for new figures of thought to emerge.

Keywords: sensory ethnography, memory studies, feminist, embodiment



Fiona P. McDonald, Community, Culture, and Global Studies, University of British Columbia.

Hearing and Seeing Data in Sensory Ethnography around Water Politics.

In the arts, humanities, and social sciences, a gap exists in how we do research using our senses (aural, visual, touch, taste, smell). How can we use our sense collaboratively to tell more accurate stories about shared lived experiences relating to climate change (Howes 2003; Stoller 1997; Feld and Bass 1996). Creating ecological sound art and digital tools out of ethnographic research with youth has resulted in the potential to generate more inclusive and responsive cultural and sensory learning environments. This approach is known in the field of anthropology as ‘art-based ethnography’ as it is central to collaborative, community-driven, and multidisciplinary research with applied outcomes (Schneider and Wright 2013). This presentation will look at how experimental, community-based curatorial projects with youth generate ecological sound archives in every shifting urban and rural landscapes.

Keywords: Water, Digital Tools, Youth, Sensory Methods, Collaboration



Kate McLean, School of Creative Arts and Industries, Canterbury Christ Church University.

Workshop: The smells of the past in the future: thoughts and practices around olfactory documentation

Certain smells can be considered part of our intangible cultural heritage; not only for their own value, but through their connections to historic objects or spaces, traditions or communities.

How can we document them to preserve olfactory heritage for future generations? What would a smell archival piece look like? This design-based workshop builds on the research experience and practices of the authors to explore the materiality of smells that possess a local cultural significance. In the first part of the workshop, we will discuss smell composition, sensory quality,

factors that affect perception such as genetic makeup, cultural background, geographical and situational context.

The discussion will be followed by session of participants working in groups to determine a local “smell of note” and then to curate an archival package for it, using a combination of visual, auditory, tactile and written materials and forms. Associated metadata such as collective or personal significance stories, or historical relevance details will be also considered as part of the design package.

As an exploratory workshop at the forefront of sensory research, we will engage the senses through design in order to rethink the role of the smells of the past in the future.

Keywords: intangible, cultural, heritage, smell, documentation.



Dawn Moore, Sociology and Anthropology, Carleton University

“I just knew what was going to happen next”: Conjuring a Sense of Safety and Feeding a Sense of Danger in Interpersonal Relationships

We are all familiar with the creepy, hair standing up on the back of your neck, feeling when we sense that there is danger around us or that something in our environment is threatening even if the exact nature of the threat proves illusive. In the context of domestic violence, we intuit what the threats are that give the sense of danger; a loved partner coming home drunk and angry, an irate adult child whose agitation is quickly escalating; a controlling spouse whose relentless suspicion spills over into ‘corrective’ actions or vengeance. If we follow the logics of policing and mainstream discourses concerned with addressing interpersonal violence, the remedy for this sense of fear is to create the conditions under which a sense of safety can be embraced: remove the victim from the home, place them in a shelter, prosecute the assailant. Those who have experienced interpersonal / domestic violence know that these state and extra state measures to instill a sense of safety for the victim often do just the opposite. So called safety plans and state authorized responses including restraining orders, police investigation, and state prosecution and punishment often leave survivors with less of a sense of safety than they had before the state got involved in their lives as they sense a hair raising threat that is often difficult to name. This observation (gleaned from participant interviews) leads to larger questions: can an official, state action create a ‘sense of safety’ and, if so, how? Additionally, is this sense of safety universal or can it be segmented or even contradictory? For example, the sense of safety often affixed to police involvement in these situations is often coupled with a sense of impending danger as police involvement invites other forms of state scrutiny in personal lives including children’s aid, immigration and refugee and the criminal law, all of which have the potential to seriously jeopardize a victim’s sense of safety even as they insist they are safeguarding exactly that.



Michael Mopas, Sociology and Anthropology, Carleton University

Punishing Frequencies: Law, Sonic Warfare, and the Weaponization of Sound

From noise cannons used by law enforcement agencies to quell protestors to high-pitched frequencies piped outside of shopping malls to deter young people from loitering, sound has been weaponized in various ways to govern specific populations (see Goodman 2010). Exposure to these sounds can sometimes result in bodily harm. When heard at high volumes, they can also create a disorienting experience called ‘listener collapse’ whereby individuals can no longer separate themselves from what they are hearing. Yet, because we cannot see the sound waves ‘touching’ our bodies, we tend not to consider these encounters as direct applications of physical force in the same way we would if a police officer directly laid their hands on us and caused us pain. On the contrary, despite the discomfort and possible long-term damage that can be done to one’s hearing, these devices are still commonly referred to as ‘less than lethal’ deterrence devices. In this paper, I provide a brief history of sonic weaponry and critically examine how law has been used to regulate and limit the operation of these technologies. Particular attention is paid here to how law comes to know and understand the impact that weaponized sounds have on the body. More specifically, does law view these sounds as objects that can touch, penetrate or cause bodily pain? And, if so, what are the implications for how law deals with such violations? Do courts look beyond the physical or psychological harm caused by these sounds and consider the emotional or affective impacts they may have? Finally, what can all of this tell us about law’s perception of sound, more generally?



Harlan Morehouse, Department of Geography, University of Vermont.

Dowsing: Techniques for Sensing the Unseen.

Scholarship on multispecies communities emphasizes ‘collaboration across difference’ for fostering intimate relations with the world. While cross-species collaboration might close conceptual and material gaps between nature and society, it is not clear whether or how collaboration should take place. Matters concerning consent are central to any collaboration yet communicating across significant difference is challenging. And, it is unclear what methods are appropriate for building meaningful relations across diverse ways of inhabiting the world. To address these questions, this paper draws on ethnographic research on dowsing in rural Vermont, North Carolina, and England. Dowsing is a traditional method for finding underground water and other invisible or intangible resources. Quietly, some rural residents also use dowsing to orient gardens, design farming systems, solve agricultural problems, and map Earth energies. In these instances, dowsing is used as a technique for sensing, communicating with, and engaging the unheard and/or the unseen to foster mutualistic relations. This research argues that practices associated with dowsing—paying attention to place, asking clear questions, being curious about the answers, acting in the service of others, and seeking permission to collaborate—enable dowsers to attune to place as well as offer applicable strategies for building relationships across difference.

Keywords: Dowsing, multispecies collaboration, cultural geography, ethnography.



Nina Morris, Institute of Geography, University of Edinburgh.

Still moving: an auto-ethnographic account of studio cycling.

This paper will explore the embodied experience of studio cycling, also known as ‘spinning’, an indoor exercise class on stationary bicycles during which participants alter the pace and intensity of their movement by adjusting flywheel resistance in both seated and standing positions usually in time to music. Taking a broadly auto-ethnographic approach the paper will connect with a number of long-standing and more recent debates in human geography and sensory studies, namely, mobility and stillness, kinaesthesia and kinaesthetic empathy, sound and sense of self, the relationship between the mind and body, and bodily boundaries and porosity, with a particular focus on sweat. Gordon Waitt (2014: 667) has argued, for example, that sweat “occupies an intimate place in our lives” and that it is an integral part of “the tensions and possibilities of the spatiality of subjectivity”, however, it has received minimal scholarly attention (within geography at any rate). In the West sweat has long been associated with discomfort, dirt, uncleanness, or guilt, it is something to be avoided (increasingly by surgical intervention) or hidden (through preventative measures such as deodorant); in contrast, this paper will valorise and celebrate sweat using it as a mean through which to discuss the embodied sensory, experience of cycling whilst going nowhere.

Keywords: embodied, studio cycling, movement, kinaesthesia, sweat.



Sean Mulcahy

Digital (legal) performance, haptic potentiality and the kinesphere

Theatre and law are being reshaped by the introduction of video-link testimony and other technology that distorts the unity of shared time and space between actor and spectator (Auslander 1999; Feigenson & Spiesel 2009). The emergence of the ‘videosphere’ in court trials and theatre productions demands greater attention (Goodrich 2009). Whilst research indicates that the use of video-link in court does not alter jurors’ perceptions as to the veracity of testimony, there is less research on how the distortion of time and space caused by the use of video affects the performance and its reception by the wider public audience. This paper, through advancing an interdisciplinary methodology of law as performance, contributes new insights into the existing scholarship on video-links in court proceedings. This paper explores how the ‘videosphere’ of the court impacts legal performance, in particular, its impact on the notion of bodies together in space and theatre practitioner Phillip Zarrilli’s notion of the ‘kinesphere’. The paper advances the idea of ‘haptic potentiality’ in live performance and how the inability to touch an actor may affect their reception through video-link. The paper also raises broader questions of why liveness and the moment of shared time and space between actor and audience matters to legal and theatrical performance. Whilst video-link is touted as a method for enabling ease of participation in court proceedings, could it lead to somatic dislocation, haptic isolation and the exclusion of testifiers?



Richard Newhauser, Department of English, Arizona State University.

Our Expanding Sensorium.

The foundations on which our interpretation of sensations is based have expanded significantly in the recent past, especially in the West. Three components making up our collective sensorium are involved in the expansion: the classification of sensory experiences, the context of education of the senses, and the variety of practical (political) interactions between sensory communities. This presentation will examine critical elements in the study of the senses against the background of cultural and historical transformations especially crucial in the West. Recent expansions from five senses highlight the legitimacy of the human body as a site of ethical perception that brings sensory experience into conversation with the claims of cultural posthumanism. The weaponization of the internet through botnets and neural networks poses the danger of outstripping the senses to the point of inauthentic education, but sensory edification is also being used for therapeutic purposes, for example through meditative exercises based on the senses. Sensory associations are not spread evenly through the sensorium; they undergo what Jacques Rancière has called a “distribution of the sensible” which sharpens the focus of what Foucault termed “biopolitics” by including the affective life of the community in the third correlate: the body’s senses and sensation.

Keywords: sensorium, history, classification of senses, education of senses, politics of senses.



Stine Louring Nielsen, Aalborg University Copenhagen.

In the Light of Skin.

Studies on light are traditionally based in the dominating belief that light is only to be perceived by the human body via vision. But what if the eye was not the only gateway between light and body? What if the human body were also effected by illumination even when blindfolded? Based on three studies examining the significance of coloured illuminations for the body-space interaction (1 semi-lab study, 1 field study, 1 lab study) including 111 informants in total, this talk will argue for the relevance of the skin in lighting design research. The three studies are part of an ongoing PhD study and all positioned within a phenomenologically multi-sensory approach, including data collected via sensory ethnography, sensory experimentations, sensory design probes, sensors and video. All together, the analysis of data aim to question the current dominant approach within lighting design research while informing lighting designs for health and wellbeing.

Keywords: Light, Colour, Atmosphere, Touch, Bodily Presence.



Jennifer O’Connor, School of Policy Studies, Queen's University.

Belly Politics: Feminist Food Activism.

Food has the power to change our world. In Canada, about 12 percent of households are food insecure: people worry about having enough to eat, scrimp on quality or quantity, or actually go days without. Single mothers, Aboriginal women, women of colour, immigrant women, and senior citizens are more than twice as likely to be food insecure because they are more likely to be poor. So it is perhaps not surprising that women are also leading a resistance, claiming their right to

food, to taste, to nourishment. The Sistah Vegan Project, Our Kitchen Table, La Via Campesina, The National Farmers Union, The Stop, and Feeding My Family are some feminist groups that come to mind. These grassroots organizations offer a space where people who have become alienated from politics can speak and be heard, can learn, support, and dare to try new things. Communities are formed to lead local food campaigns, create meal programs and enjoy the bounty of community supported agriculture. In this paper, I will explore food sovereignty as feminist politics.

Keywords: Feminism, food, policy, activism, justice.



Beate Ochsner, Media Studies, University of Konstanz.

Technomediation: The rise of a smart hearing future

From intelligent earphones with noise cancellation, hearables measuring health parameters to AI hearing assistants or devices with Alexa connectivity, a wave of hearing devices worn in, on or over the ears have become common devices for joggers, people who stream music, or commuters with or without hearing issues: “The Future is Ear”, prays Apple product designer Nick Nunn, referring to the transformation from basic hearing aids to multifunctional live-style instruments as well as to the OTC-Hearing Aid Law, promising a growing market. Due to its recursive relation to technology, techno-mediated hearing – whether assistive or not – based on collected data, user’s experiences and usages, fosters a system that immediately captures new trends, enabling an ‘uncommon’ hearing diversity.

Based on promotional materials, ads, user testimonials and reviews, the proposal elaborates on the rise of techno-mediated hearing assemblages, exploring why, how and in which conditions specific auditory environments, algorithmic driven technologies, daily activities, dis/ability management and personal ‘hearing’ live-style become interconnected and produce the sensory effect we call ‘hearing’. Our aim is thereby to show, how this socio-technical assemblage of hearing, acting and being is mobilized at the interface of media and dis/ability studies.

Keywords: environmental media studies, assistive technology, digital hearing technology, production of dis/ability, socio-technical assemblages.



Elif Özcan, Critical Alarms Lab, Delft University of Technology.

From Cacophony to Harmony: Sound-Driven innovation in Healthcare

Excessive noise has become one of the most publicly debated issues in healthcare over the last 10 years. Beeping medical alarms, staff and visitor conversations, droning medical devices and the care giving activities that clatter, buzz and ping naturally contribute to high noise levels turning hospitals into an acoustically hostile environment in which neither can patients recover comfortably nor can medical staff operate safely and efficiently. In this talk, the presenter, with her sound-driven design approach, will discuss the positive and negative role of sounds in healthcare and demonstrate how designers can turn the sound problem into opportunities with

human-sensitive and evidence-based technological solutions that cater for better recovery and better clinical flow.

Keywords: sound cultures, sound design, design for healthcare, clinician behaviour.



David Parisi, Communication College of Charleston.

Roundtable: Creating Uncommon Sensations: Adventures in Haptic Design.

Haptics technology has had a long life in the popular imagination, promising to give us the power to touch and feel in virtual worlds. Since the early 1990s, researchers at Immersion Corporation have been working to bring these imagined technologies of digital touch into the everyday lives of media users, developing haptics for a range of applications, including mobile communication, gaming, medicine, computer-assisted design, virtual reality, and in-dash controls for automobiles. The steady proliferation of haptics technologies has made what were once foreign and uncommon sensations increasingly intelligible and common. To help understand these processes of haptic design, Dave Birnbaum, who has worked for the last 15 years in user experience design for Immersion Corporation, will share what he has learned from the practice of building artificial touch sensations, situating haptics in relationship to the overall sensory ecology of digital culture.

To locate Birnbaum's work in the macrohistory of technologized tactility, David Parisi will give a short response. A roundtable discussion with Lauren Hayes, Mark Paterson, and Jessica Rajko will bring Birnbaum's industry-focused perspective into conversation with practicing artists and humanities scholars whose work engages with the aesthetic, mediatic, historical, and philosophical dimensions of touch.

Keywords: Haptics, touch, design, aesthetics, media archaeology.



Mark Paterson, Sociology, University of Pittsburgh

Sensational Interactions with 'Sociable Robots'

Sherry Turkle has observed and catalogued emergent affective relationships through human-robot interaction and "new complicities for companionship" (2006). Likewise, what Cynthia Breazeal calls "sociable machines" (2009) comes from understanding that human/non-human encounters are enriched by a process of familiarization and interaction which mirrors pets and their owners. As robots become more 'domesticated', in other words, they become "a unique combination of computation, communication, data collection, embodiment, and character" argues Breazeal (2009). This paper revisits the idea of artificial ethologies and sociable machines in an era of increased concern with data collection and 'dataveillance'. I investigate the sensory qualities of artificial embodiments (their physical appearance, capacities of motor mimicry) of more recent generations of robotic toys and artificial companions within the home and healthcare settings. Then, after Thrift's positive take on "artificial ethologies" and Haraway's interest in the productive hybridity of "companion species" (2003; 2008), I ask what new distributions of bio-social-technical apparatuses are doing to us, for us, and with us.

Keywords: Sensation, Body, Embodiment, Robots, Human-Robot Interaction.



Andrea Pavoni DINAMIA 'CET - Centre for Socioeconomic and Territorial Studies, ISCTE, University Institute of Lisbon; **Danilo Mandic**, University of Westminster; **Caterina Nirta**, University of Roehampton.

Panel: Simulating Anaesthesia. Exploring the law in-between sensing and un-sensing

While contemporary social and technological advancements have opened new sensorial dimensions and dramatically increased our capacity to sense, the hyper-stimulation of contemporary capitalism has severely agitated the common sensorium, with troubling neurological, psychological and socio-political outcomes. The complexity of this short-circuit – exacerbated by ever-widening fractures between local and global, and projections of uncertain futures - poses questions around the type of affects this will produce, the future impact on our senses and the way we build relations with the world's sensory politics. Current debates tend to concentrate on hyper-sensitised more-than-human bodies, and the socio-cognitive and physical impact that technological advancement and new ways of understanding the sensorium have on our capacity to engage in politically and ethically meaningful relations. By contrast, proposing a reflection on de-sensitisation and anaesthetisation, this panel focuses on our decreasing capacities to sense, namely the status of estrangement, disconnection and alienation in today's socio-spatial formations. It does so by exposing the dual role of the law in the paradigm: as anaesthetising project and synaesthetic process, simultaneously maintaining an illusion of spontaneous sensoriality while imperceptibly cementing or removing the socio-political scaffolding that holds the sensorium in place.



Allison Peacock, Centre for Interdisciplinary Studies in Society and Culture, Concordia University.

Panel: Performative Approaches to Smartness

How can critical artistic practices offer forms of tactical autonomy in the anticipatory and surveillance laden context of the Smart city? Can efforts to 'outsmart', 'sm-art', and 'perform' create relevant ways to reflect on the efficacy and necessity of the technological interventions branded with the label of smart. After a year of research into current social, political, technical, and artistic situations pertaining to Smartcities, the university research chair in Performative Urbanism led by Professor Shauna Janssen, presents a discussion of the ways that current variations of sentience and smartness have infiltrated urbanism.



The Performativity of Smartness.

Allison Peacock, Centre for Interdisciplinary Studies in Society and Culture, Concordia University.

The idea of the Smart city is a recent urban development phenomena that offers promises of everyday environments infused with connectivity, ease, and responsiveness. The label of ‘smart’ ambiguously describes a range of projects and innovations from automated data collection to attempts at sentience embedded in the built environment. How can J.L. Austen’s original definition of performativity, a word that does something, help understand the semantics of smart in the marketing of digital infrastructure as a way to obfuscate, confuse, and embed intelligence in the built environment? Starting from walking observations in a parking lot that is the site of a proposed Smart city development on the Lakeshore in Toronto, this paper will consider the performativity of smartness that is driving controversial urban developments.

Keywords: Ethnography, Smart city, Performativity



Jessica Rajko, Maggie Allesee Department of Theatre and Dance, Wayne State University.
Workshop: Aesthetics of Touch: Performance Practices and New Media Design

In this workshop we share our interdisciplinary approach towards an aesthetics of touch by drawing on creative practice research involving computational technology within the fields of somatically informed dance and music. Haptic technology has become ubiquitous within personal smart devices and wearable technologies. Despite this, touch remains largely under-explored within contemporary aesthetics. In this workshop Rajko and Hayes begin by facilitating a series of conscious touch explorations with analog and digital materials. Immediately following, participants are invited to openly explore various haptic technologies designed through our own artistic practices. Throughout the workshop, Hayes and Rajko will facilitate discussion about 1. the difficulty of arriving at a standardized taxonomy for touch-based aesthetics and 2. the importance of acknowledging touch within a multisensory model of perception. The structure and flow of the workshop is intentionally quiet, slow, and spacious to allow for moments of reflection and dialogue. Facilitators will keep the structure flexible as to respond to participants’ interests and desires. Attendees will be given the opportunity to work with each other, reflect on their own touch experiences, and work collectively to devise shared language describing various tactile experiences. To wrap up our workshop, Mark Paterson will contribute a short ‘response’ to the work.

Keywords: Touch, haptics, digital media, movement, music.



Alexandra D. Sastrawati, Princeton University.
Imaginative Compositions on Opacity.

In Singapore, queer performance poetry creates a space for transgressive worldmaking where cultural expressions of urban marginality are allowed but only on certain legal conditions. As with queerness, there is a hide-and-seek theme in depression narratives. To avoid erasure and invisibility on the one hand, or hypervisibility and stigma on the other, my interlocutors engage in

a dialectic of opacity and visibility and express this mode of thought: I want to be seen but I also don't want to expose myself. The following questions animate my ethnographic sensorium: How might we read forms of opacity? How do we read what is invisible and insensible? What sort of information do redactions and opaque forms refract and reveal about social life? How might we understand sites of violence which generate and express such forms? When thrown in the unknown and not-knowing, and when surrendering to the arcana of imponderable things, the ethnographer's imaginative compositions may speak with, as opposed to speak for, ethnographic subjects and their figures of thought. My compositions, written with and experienced within my field site's opacity, explore this space of knowledge co-production and collaboration that goes beyond the ethnographic gaze.

Keywords: Compositions, Collaboration, Opacity, Imagining, Worldmaking.



Alexandre Saunier, Individualized Program, Concordia University.

Temporal modulation and the ecstasy of light

From the steady pulse of Apple's luminescent logo to the jerky flicker of a tunnel's fluorescent tubes, the temporal dynamics of light constantly affect our moods. This ability of a thing to radiate, alter a space and transform our moods is what Gernot Böhme (2017) defines as its "ecstatic qualities". While Böhme discusses extensively their spatial characteristics, he says very little about the role of their temporal dynamics in the design and perception of "atmospheres," that is to say "affective spaces" that result from the co-presence of a subject and an object (ibid). In other words, what is the place of what François Laplantine (2015) calls "modulations" in the design and perception of atmospheres?

The presentation will draw on my own immersive light art piece *Vitra* presented in 2018 at *Ars Electronica*. It will describe the implementation of the work and relate it to the lived sensations of the spectators who agreed to freely write about their experience. From a practical perspective Böhme's notions of ecstasy will be related to Laplantine's notion of modulation in order to discuss how temporal dynamics are key to the design and perception of atmospheres.

Keywords: ecstasy, light, modulation, atmosphere.



Sabrina Scott, York University.

(Be)Witching Autoethnography: The Poetics of Becoming-With in Contemporary Magic.

Contemporary North American urban witches often perceive their methodologies of practice as inviting co-participation with human and nonhuman bodies, intertwining the visible and the invisible. They both think through and be/come with what communities of human and nonhuman bodies may look like in practice (not simply in theory). What might these collaborative relationships and becomings look like, feel like? Part poetic spoken-word performance, part magical ritual, this intervention involves sound, light, and scent. A deeply sincere autoethnographic rendering of contemporary urban witchcraft, I sit and sound and speak in the

liminal space between doctoral studies in the philosophy of science, and twenty years as a practicing witch, enlivening the academy with rituals of bewitchment.

Keywords: Affect Theory, Autoethnography, Witchcraft, New Materialism, Speculative Realism.



Sachi Sekimoto, Department of Communication Studies, Minnesota State University, Mankato

Race, Embodiment, and the Senses.

In this paper, we apply theoretical insights of sensory studies to understand the complexity of racial formation and racial embodiment. We explore the sensorial and phenomenological materiality of race as it is felt and sensed by racialized subjects. We argue that somatic labor plays a significant role in the construction of racialized relations of sensing. Situating the lived body as an active, affective, and sensing participant in racialized realities, we contend that race is not simply marked on our bodies, but rather felt and registered through our senses. We examine the felt bodily sensations of race, racism, and racialization, such as the sensations of the racialized face, bodily movement, and acts of speaking. We conclude that race is not merely socially constructed, but multisensorially assembled, engaged, and experienced. Grounded in the authors' experiences, one as a Japanese woman living in the United States, and the other as an African American man from Chicago, this paper calls attention to how we feel the racialized world into being.

Keywords: Race, racial embodiment, somatic labor, relations of sensing, critical phenomenology.



Ekaterina Shamova, LACTH laboratory, School for Architecture and Landscape Architecture (Lille, France).

Experiencing the urban space through art projects of collective walks.

This communication reflects on how senses are solicited in art projects of collective walks in an urban space. Such projects as "Slow Walk" (Anne Teresa de Keersmaeker), "Promenades blanches" (Mathias Poisson, Alain Michard), "Attention à la marche" (Robin Decourcy, Mathias Poisson, Laurent Petit, La Folie Kilomètre) constitute my corpus study. These group walks are conceived by choreographers, embracing bodily and sensory experience in their protocol.

Primary hypothesis: one experiences the city in a way where the sensory is inseparable from movement, in a dynamic relation with the environment. Qualities and variations of movement, the senses solicited and the environment's constituents are intertwined in the participant's immediate experience. Secondly, there would be something shared in a group, individual experience acquiring its qualities through collective presence. How do we sense the city, individually and collectively? These questions define the methodology which is field-based and experiential. The analyses of interviews with the projects' participants and of my own accounts of experience, identify bodily states, sensations, movement qualities, relations formed, which help to dwell on the qualities of the environment and how they relate to one's own and collective experience. Interviews with artists

and commissioners inform on the intentions, conception process and ways in which sensory, bodily and imaginary experience is envisioned.

Keywords: Sensory experience, movement, urban space, collective experience, walking.



John Shiga, Ryerson University

Governing the “drone stare”: Biogovernance, automation and nonhuman sensing

This paper explores legal-sensory issues arising from the diffusion of UAV (Unmanned Aerial Vehicles) or “drone” technology from the military into society more broadly. While there is a large body of literature on military applications of drones, considerably less scholarly attention has been given to consumer drones and their integration into contexts as diverse as policing, the creative industries and activism and advocacy. This paper traces the rise of consumer drones and their relation to broader shifts in both the way human and nonhuman senses are mobilized in systems of biogovernance and the way drones operate as contested sites for the automation of certain forms of regulatory activity that affect how and what we sense. The paper traces the nexus of technologies, institutions and practices which are shaping drone sensing, including the firms who embed certain “ways of seeing” into drone-based computer vision, digital modelling, avionics, and so forth but also the regulatory institutions, community-based groups and others who are contributing to the development of social norms, laws and technology-based controls that shape the way drones produce and mediate sensory data.



Aristofanis Soulikias, Graduate Studies, Concordia University.

Handmade film animation: a haptic way of seeing the city.

The present study challenges the dominance of CAD technology in representing the built environment and argues that it has affected the way we see, build and inhabit, in ways that counter important notions of belonging to a place and sensing its intangible and experiential qualities.

Meanwhile, computer-generated animation is going through its own crisis as it has saturated the visual modes of expression.

Traditional handmade animation techniques have a long history in creating visions about the temporality of the city that go beyond the confines of Cartesian space, into a region where the tangible practise of the animator becomes a sensory-rich experience for the viewer. With its re-emergence thanks to digital capture, handmade animation could claim an important place in the realm of architectural visualization.

Today, as the moving image becomes more ubiquitous and takes its rightful place as the medium par excellence for describing the city and its temporality, perhaps it is time to acknowledge the potential of handmade animation techniques in transferring bodily ways of making onto the screen and thus help us better understand the sensorial nature of the built environment.

Keywords: Handmade, film animation, city, architecture, built environment.

**Luke Stark, Microsoft Research.****Making Algorithms Visceral for Justice.**

Emotional and visceral experience as an element in the design, deployment and use of digital technologies have often been overlooked. Yet to make data more visceral is to grapple with the injustices and inequalities persisting in many of the lives mediated by digital technologies. The concept of viscerality, of ‘gut’ feelings, is not a conceptually neutral one, but is instead tied intimately to the imbrication of intersections between race, class, gender and sexuality within hierarchies of knowledge and power.

Affect theorist Sianne Ngai argues that viscerality – a category of experience which, due to its ‘specificity and corporeality seem to have made [it] resistant to theory’ – serves as an antidote to what she calls ‘abstraction’ as a category of human experience. In the context of digital mediation, the tendency towards abstraction becomes materialized in the very mechanisms through which digital technologies work or are understood to work, alongside the ways in which these technologies perform the schematic classification of human bodies, behaviors, and emotions into machine-legible traits.

I will present several possible visceral interpretations inspired by haptic technologies and mobilizing the visceral power of various human senses. In doing so, I take the diversity of human bodies, with the attendant diverse experiences of those bodies, seriously – not as uncomplicated objects of scholarship, but as fellow subjects to think and feel with.

Keywords: viscerality, algorithms, data, HCI, identity.

**Robert Stock, Media Studies, Research Project Techno-Sensory Processes of Participation. App-Practices and Dis/Ability“, University of Konstanz.****Sonic E-Mobility: Blindness and Mobility-Technology-Assemblages**

Currently, mobile technologies shape walking as a socio-technical practice (Holton2019). As a daily practice, pedestrian mobility is enacted through the entanglement of people, digital technologies, complex infrastructures. Non-visual forms of orientation and mobility are no exception. Blind walking with the long cane is increasingly connected with mobile devices, apps, digital maps and headphones. Instead of “tuning out” (Beer 2007) of the urban sensorium, mobile technologies allow for “tuning in” in the sense that they might relate blind users with points of interest and render information about sites ‘out of ear’ knowable. Yet these forms of sonic e-mobility are embedded within a noisy framework which often masks cues important for navigating known or unknown routes. Furthermore, in situations of hearing, (blind) people are also confronted with a rising number of rather silent electric vehicles. Against this background, this talk will explore some of the implications of mobility-technology assemblages and the significance of urban noises and silences for blind people. With regard to the entanglement of digital devices, apps, users and the senses I will critically analyse mobility-technology assemblages and demonstrate how “media technologies are often implicated in the emergence of bodies as ‘able’ or ‘disabled’ in a given moment” (Hagood 2019).

Keywords: Blindness, App-Practices, Sonic E-Mobility, Dis/Ability, Walking.



Jeremy Stolow, Communication Studies, Concordia University.

Panel: Sensing the Beyond: Channelling, Spirit Presences, and Technologies of Occult Visualization

This panel explores various dimensions of 'occult' or 'spiritual' communications and sensations and their implications for thinking about received ideas of embodiment and knowledge in the context of (our putatively disenchanted) Western modernity. What sorts of sensorial capacities and powers are implicated in the encounter with 'spiritual' (viz., immaterial, supernatural, occult, phantasmatic) entities and forces? How are sensorial encounters with such phenomena amplified (and/or complicated) through technologies of vision (such as photography) and techniques of communication (such as channelling)? What can such 'uncommon' encounters teach us about hegemonic accounts of bodies, psyches, affects, and knowledge about the cosmos?



Joseph Thibodeau, Centre for Sensory Studies, Milieux, Topological Media Lab, Concordia University.

Workshop: Radio Ears: Electromagnetic Listening.

At any given time we are bathed in energy that emanates from every electronic device. From the tiniest USB key to the inescapably large power grid, all the machines are singing. They have their own voices that we seldom hear, but we shout them down nonetheless. Outside, there is a cacophony of human voices that saturates the electromagnetic spectrum, and indoors we are protected by the sheltering body of architecture. This WORKSHOP invites participants to experience the electromagnetic and radio landscape in which they are immersed. Special battery-powered headsets will be provided, with which we will conduct deep listening exercises and soundwalks to become sensitized to the strange electromagnetic structures that intersect our bodies.

Keywords: wearable technology, deep listening, radioscape, sound walk.



Samuel Thulin, Concordia University.

How to Sense the Desert?: Accidental Audio Cartography.

In this presentation I use a particular instance of dissonance between the visual component of an online map and the sonic terrain it ostensibly represents to question how to sense and make sense of place at a distance. Working with an accidental and eclectic archive of audio materials erroneously GPS-pinned to a remote point in the Libyan Desert on the sound-map view the audio-sharing platform Freesound.org, I draw on critical cartography, soundscape studies, and social and

cultural geography to show how this technical “glitch” offers rich opportunities for understanding the complexities of sense of place. My research-creation methodology includes contacting the contributors to the database of sound-files to learn more about the sonic material, researching the traveling writing of explorers in the early twentieth century who attempted to map this part of the Libyan Desert, and composing an immersive 8-channel audio work using the 128 audio files in the collection. Through these processes, I unravel multiple ways of sensing and making sense not only of the desert, but of the ways that places exist at a distance in multiply mediated registers.

Keywords: sound map, place, accidental archive, Libya, desert.



Danielle Toronyi, OLIN

Hidden Geographies: Designing for Neurodivergent Ways of Hearing and Sensing.

Neurodivergent (ND) people may share similar neurological dysfunction in regulating perception and integration of complex sounds. The acoustic environment is a dominant sensory component of cities, and may significantly impact ND people’s lived experience and health outcomes. This presentation will discuss the critical need for landscape architects and urban designers to accommodate the sensory needs of ND people. Participatory research and embodied ethnographic evaluations of the ND sensory experience of urban space will be discussed, including discussion of Lawrence and Anna Halprin's work, and how it might inform future research/creation practices.

Keynotes: neurodivergence, embodied ethnography, landscape architecture, urban design, acoustic environment.



Andrea Tremblay, Media Studies, Concordia University.

mind.heart.mouth. Collective Gardening, Design, and Community Care

While nature connectedness is a strong predictor of pro-environmental attitudes and behaviours, generations of individuals living in cities like Montreal have limited experience and connection with natural environments and with the way their food grows, little knowledge about what goes into the food they consume every day, and little understanding, or care, about whether the few companies that control the world’s food systems are concerned about anything but the profits they make year after year. Seeking to bring these issues to consciousness, the mind.heart.mouth. Collective Garden combines sensory experiences and experiential learning in a space designed to increase awareness and greater connections with natural elements, while also contributing to food security for the community.

Through a methodology relying on autoethnographic analysis and participant observation, I have joined others in embodied activities like planting, playing in the dirt, harvesting, trimming, eating, and generally sensing things with others while also forming experiences that are as stimulating as they are memorable, to explore how multi-sensory caring practices trigger deep protective feelings that may translate into environmental stewardship.

Keywords: Care - Environment - Community - Multi-sensory practice - Experiential learning.



Mickey Vallee, Centre for Interdisciplinary Studies, Athabasca University.

Sound and Sense in Environmental Monitoring Practices: Or, How to Unlisten an Autonomous Recording Unit

Sound technologies and sound sensor networks are now primarily responsible for our continued understanding of biodiversity loss in conservation biology and the environmental sciences. The most commonly used technology for understanding longitudinal biodiversity loss has been the Autonomous Recording Unit (ARU). The ARU has been largely delegated to professional and university laboratory settings, though it is an affordable and accessible piece of machinery for amateur enthusiasts and citizen scientists to track local biodiversity levels and sonic interactions. This article relies on fieldwork conducted in 2016 and 2017 in a laboratory for bioacoustics research, and tells the story of the ‘heart’ (or, more appropriately, the ears) of the research network for biodiversity conservation: the ARU designed by Wildlife Acoustics. I frame how the ARU has been deployed and programmed, and how it makes sense of environments by listening for us. Framing the discussion around the current rise of interest in practices of listening, as it has been explicated in science and technology studies, I interrogate how listening reaches beyond human capabilities while retaining human values, to sense beyond, and how those capabilities feed into human perceptual concerns in a global data flow.

Keywords: bioacoustics, environmental monitoring, listening.



Christiane Wilke, Law and Legal Studies, Carleton University

On Not Seeing Civilians

After NATO airstrikes in Afghanistan, Iraq, and Syria, disputes about the number of civilians killed are common. How are numbers of civilian deaths made to matter? In this presentation I focus on the mechanisms by which individual victims of airstrikes are seen or not seen, and seen or not seen as civilians. For example, the US military consistently not only disputes the civilian status of people they killed, but also sees fewer dead bodies than other organizations reporting on the airstrikes do. I argue that these visual practices are rooted in imperial assumptions about “hierarchies of credibility” (Stoler), gender and belligerency, and the uses of visual technologies in a contested and opaque social terrain. Using examples from contrasting reports on airstrikes, this presentation concludes with thoughts about the relationship between visual practices, imperial legacies, and international law.



Abstracts of Artworks

Chélanie Beaudin-Quintin, Centre for Interdisciplinary Studies in Society and Culture, Concordia University

21 Gun Salute.

21-Gun Salute project is a virtual reality film that explores the attachment links between explosive ordnance disposal personnel and robots. Since 2002 robots have been used on the battlefields and assist soldiers in their most dangerous tasks. They help protecting them by increasing the working distance and keeping them away from potential sources of danger. By maintaining a proximity with robots, soldiers forge close bonds with their tools, which can lead to the adoption of behavior normally reserved for humans. The holding of a full burial with 21-Gun Salute, following the loss of a robot, is a good example of this phenomenon, this honor being normally reserved for the commemoration of an individual or an event during official ceremonies.

Our growing cohabitation with artificial agents leads to technical, social and cultural transformations of our environment and provokes new forms of sociality. I am interested in two aspects of these complex relationships that we are developing: our behavior through a logic of animism and the transformation of bodies in human-machine relationships.

The work 21-Gun Salute maintains a close relationship with the body and takes the hybrid form of a 360° movie, composed of filmed and syntheses images, exploring the boundaries of virtual reality and videodance, human and technology.

Keywords: human-robot relationship, animism, explosive ordnance disposal technician.



Antoine Bellemare, Concordia University.

Big Nada.

We propose an immersive experience in the form of an installation that uses brain-computer interface as the principal mechanism to unveil exogenous sentience of internal states. Participants will be sitting in a comfortable chair, while an electroencephalogram (EEG) will be installed on their head, measuring electric activity on their scalp. Participants will have the possibility to gain (partially implicit) control over both audio and visual components based on EEG signal transformations. Visuals will consist of moving particles projected on a simple architectural microspace situated in front of the participant, while audio will consist of meditative experimental compositions. The mental state of the participant will alter how particles moves in projected space and how sound is filtered and effected. Mapping will be elaborated to promote a sense of hypnagogia and the idea of exploring surrounding environments as a mirror image of ourselves.

Keywords: Brain-computer interface, deep listening, hypnagogia.



Florence Figols, Concordia University.

Café Haptique / Haptic Café.

Café Haptique / Haptic Café is a participative installation where the encounter itself becomes the performative object. How can we encounter someone if we can neither see nor hear their voice and vice-versa? What other possible relations can there be with the Other if our habitual sensory references are momentarily suppressed?

Every participant is welcomed by an host to accompany them through this journey. With "a sensory care" they are blindfolded, have their hands washed while listening to guidelines and are seated around a table to meet the Other. Participants are then invited to discover each other at their own pace via the touch of their hands. The relational emerges here in the absence of sight and the intensity of the haptic.

Within the silence of anonymity and the impossibility to name and be named, identity is liquefied to enhance other perceptions - an invitation for mutual "haptic listening" to reconfigure our relationship with self and Others.

*This project is done in collaboration with artist Méliissa Raymond.

Keywords: Haptic, encounter, anonymity.



Nik Forrest, Centre for Interdisciplinary Studies in Society and Culture, Concordia University.

Sonic Thresholds

Sound performance combining pre-recorded and live capture Very Low Frequency (VLF) samples collected on site: 11th floor EV building

Beyond the threshold of normal hearing, VLF sounds resulting from phenomena like aurora borealis and the urban electrical grid can be detected and made audible using antennas. Through live remix techniques using Ableton software, the unpredictable encounter of the antenna with my own body in performance, and the spatial, material and resonant qualities of the performance space and the bodies present, multiple tones and textures will become part of the live composition. Animating the 11th floor EV building's unique positionality as a threshold between city and university, indoors and outdoors, this performance will bring normally inaudible sound into awareness, making apparent the thick, interconnected space of the city and the various bodies that these sounds touch, animate and move through.

My research foregrounds the transitional nature and world-making potential of experimental sound, where natural phenomena and technology become enmeshed. I frame this through queer and trans theories of ecology, which question heteronormative ways of linking sexuality and nature that frame our ideas about time and space. These perspectives ask us to think of ourselves as part of (rather than central to or outside of) an enmeshed system of life forms, materials and forces.

Keywords: Listening, ecology, queer.



Sheila Hayman, Media Lab, MIT.

Untitled

Imagine a machine that's blind, deaf, dumb, and knows nothing but binary code: why would you call it intelligent? Everything we've been taught about computer intelligence is wrong: we're not machines, we're animals, our intelligence is nothing like the abstract data processing of a machine, and you can't replace it without the human body and lived experience in the world. Trying to do so is absurd, terrifying, impossible - or all three.

But there's an ironic paradox in a piece of screen-based entertainment about the dangers of screen-based entertainment, and a DeepFakeable story about DeepFakes. The film plays with these ironies, never forgetting that its job is to get people back into the real world that we've evolved for over millennia, and back into the direct human contact without which we can't thrive.

'Senseless' is a wakeup call to reclaim our agency and our humanity, and reshape the relationship with tech so it serves the human - not the other way around.

Keywords: Artificial intelligence, embodiment, techno-utopia, mind-body dualism.



Elina Lex, Cinema and Media Arts, York University.

Hogtown Sensory Archive.

Hogtown Sensory Archive is an interactive archive in VR that explores the multiple histories and communities surrounding Toronto's last operating abattoir. The site of study is the now abandoned Quality Meat Packers pork packing plant, in operation from 1914-2014. Closing just shy of its 100th birthday, the abattoir reflected one of the last historical remnants of Toronto's meatpacking industry. In a once industrial area of the city, the factory now lies at the heart of a booming downtown district that has undergone extensive gentrification and urban development in recent years.

Working out of sensory ethnography, the research of this project involved site-specific methodologies of participant observation, documentation in 360 degree video, photography, field sound recording, community interviews, and archival research. As a focal point of the neighbourhood, the goal of this project has been to activate the site as a "sensory archive" in which narratives around food production, labour, public health, heritage, community and displacement branch out.

Keywords: sensory ethnography, digital cultural heritage, multi-modal anthropology, interactive media, virtual reality.



Hsin-I Lin, Institute of Applied Art, National Ciao-Tung University.

Dia-City. Sound Embroideries.

As a space used to contain and juxtapose heterogeneous, connected structures, the Factory Building 1 in the area of Northern Chi Tu Qi created a social context of diasporic and unsettled dwellers for the Imperial Japanese Navy's Sixth Fuel Factory, Hsinchu Branch. The embedded

apartments as dwellings, on the one hand, conveyed the individuals' identities, labor, and differences, and on the other hand served as a mapping of the demarcation, expansion, exchange, and reconfiguration of the dwellers' bio-politics in this space. In terms of methodology, the works of Sound Embroideries produces a haptic text with the narrative voice-over in this space, namely voice, speech, and physical sense of space. Textile embroidery is emblematic of cultural materiality, and the actions of sewing and mending imply a process of mutual understanding and synesthesia among multiple subjects. They also mirror the micro-narratives of the dwellers' family history in their materiality. The approach of hand-making embeds partial details of each textile in the subtle traces of physical labor.

Keywords: Sound, Embody, Embroidery, Sensory Ethnography.



Kate McLean, School of Creative Arts and Industries, Canterbury Christ Church University.

The smells of the past in the future: thoughts and practices around olfactory documentation.

Certain smells can be considered part of our intangible cultural heritage; not only for their own value, but through their connections to historic objects or spaces, traditions or communities.

How can we document them to preserve olfactory heritage for future generations? What would a smell archival piece look like? This design-based workshop builds on the research experience and practices of the authors to explore the materiality of smells that possess a local cultural significance. In the first part of the workshop, we will discuss smell composition, sensory quality, factors that affect perception such as genetic makeup, cultural background, geographical and situational context.

The discussion will be followed by session of participants working in groups to determine a local "smell of note" and then to curate an archival package for it, using a combination of visual, auditory, tactile and written materials and forms. Associated metadata such as collective or personal significance stories, or historical relevance details will be also considered as part of the design package.

As an exploratory workshop at the forefront of sensory research, we will engage the senses through design in order to rethink the role of the smells of the past in the future.

Keywords: intangible, cultural, heritage, smell, documentation.



Eduardo Pérez Infante, PULSE, Concordia University.

Prosthetic Hearing Device for Enhanced Spatial Exploration: Performing with BICHO.

Bicho is a wearable artifact that seeks to "question the surface of a visual world" by expanding our aural perception. The artifact allows us to discover the unapparent frequencies, sounds, and signals that surround us, and to interact with them as we move in space, simultaneously monitoring and operating six different sources.

Bicho inquires about the role of sound and other waves as fundamental elements in the shaping of the environment, by channeling new appearances. BICHO is an analytical and a musical instrument: while it situates the researcher as an active element, embedded in the acoustic space, it involves creative audio production and spatial exploration. Through physical engagement with site, Bicho also poses questions about our condition of co-inhabitants within an interdependent environment. How do we listen, experience, affect and are affected by these frequencies?

For Uncommon Senses, I will perform off-stage, making various appearances or short compositions/explorations during the program (at least three of 5 minutes each), interacting with space and its human and non-human elements. If appropriate, the public will be allowed to wear the artifact.

Keywords: sound, performance, prosthetics



Celia Vara, Feminist Media Studio, Concordia University.

Fina Miralles (1950, Catalonia): Embodied Stories.

My doctoral project (Fina Miralles' Relations: Kinesthetic Knowledge and Corporeal Agency) draws from kinesthetic experience to explore the performative acts of the Catalan artist, Fina Miralles, in the context of the Franco regime. I saw in her simple bodily acts the possibility not only of a kind of bodily knowing, but also a feminist liberatory possibility emerging in the context of the repressive gender order of the dictatorship. My dissertation was experimental in its methodologies: I made use of my own performances, re-created some of Miralles' performances in the sites where they took place, I did extensive archival work, as well as a kind of "deep hanging out" with the artist where kinesthetic empathy was a key aspect of the research. This pilot video is a work in process with some of the archives from fieldwork that will end in a documentary about my experience on feminist embodied research.

Keywords: embodied research, feminist media, kinesthetic empathy, corporeal agency.



Claire Vionnet, Centre for Interdisciplinary Studies in Society and Culture, Concordia University.

Shadows between Worlds.

This 15 minutes video projection with dance performance results from a collaboration between visual artist Christelle Becholey Besson and anthropologist/dancer Claire Vionnet. The artwork questions movement when it resonates with various sensorial materials and sounds. Human shadows interplay in different sensory environments (water, space, shell and tunnel), addressing ways movements and bodies are affected by specific sound and visual contexts.

This installation is a metaphor of broader current social issues about the world we live in. A female dancer thrusts between water and space, playing with the sensoriality of the world, resonating with materials she encounters. The gesture resonates with various faces of the Anthropocene, addressing the environment we are living in. The installation invites the audience to think about

the milieus that might be better welcoming our bodies in a more sustainable way. In which environment can bodies move, grow and breathe organically?

This project is an illustration of participative collaboration between art and anthropology, in which the research question has been formulated together in an ongoing conversation.

Keywords: Dance, video, sentient ecology, movement.