

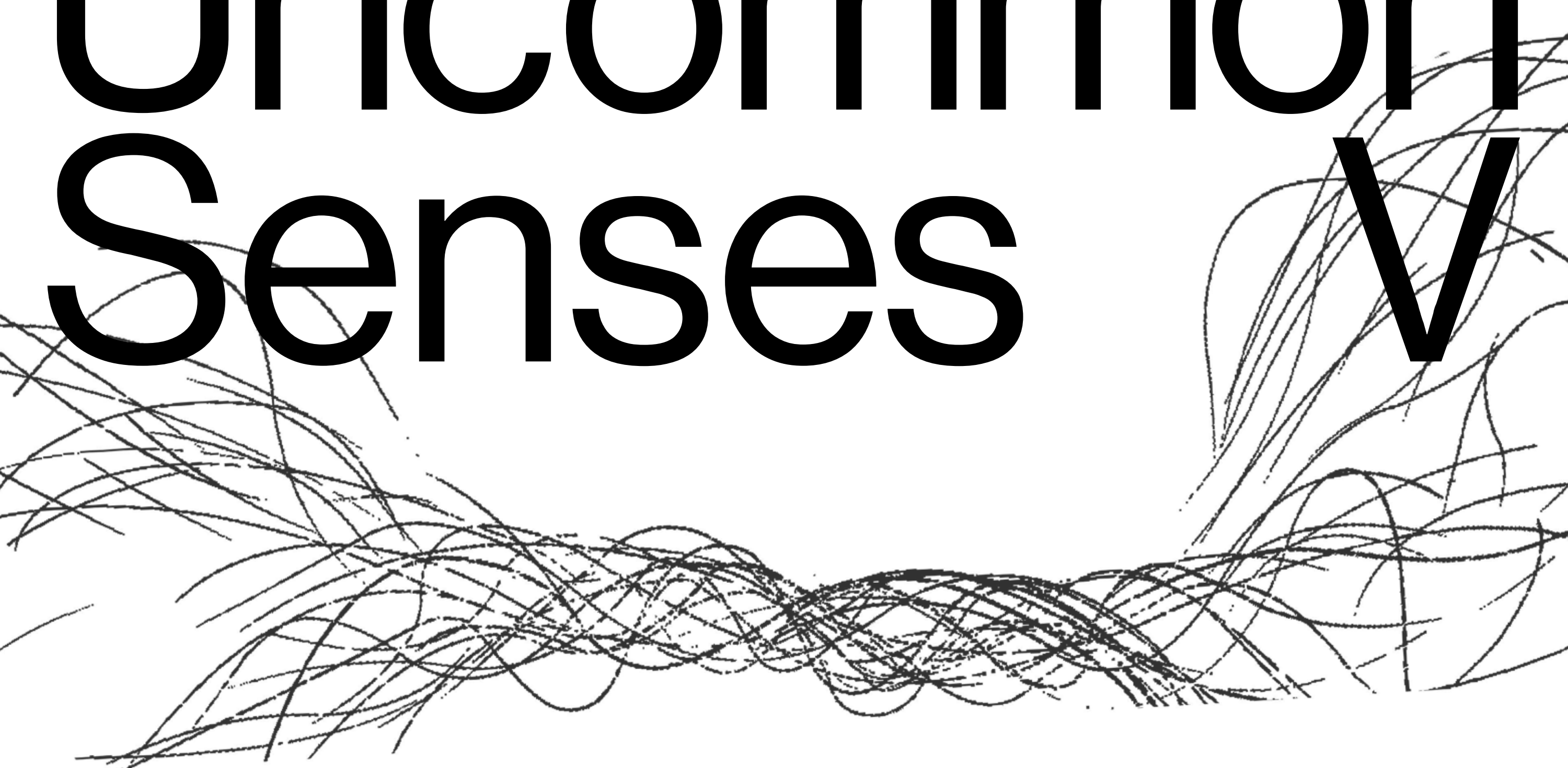
Uncommon Senses V

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Sensing
the Social,
the Environ-
mental, and
Across
the Arts and
Sciences

Multisensory
Gallery
Catalogue

Uncommon Senses V

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Wed May 7–
Sat May 10
2025

Gallery Hours

Wed

13:00–15:00

Thu, Fri, Sat

10:30–13:30

001 Juliana España Keller
with Alexandre Pépin
(Concordia University,
Canada)

LIQUID BREATH & MYCELIO (2025)

The mycelium or mycorrhiza is a fungus that expands below the soil, creating a network of sensory connections between all plant species, something like the Internet, which allows them not only to communicate, but also to take care of themselves, protect themselves, feed themselves and stock up on water. We all participate in the planetary sensorium.

The video is a 5:30 minute excerpt from the immersive sonic and performative artwork: [mycelio] which is a 25:00-minute AI-generated 4K video projection, usually performed in a live architectural multi-channel sonic spatial installation scenario with a live performance by CEREUS: acoustic ecologies of the Anthropocene. This audio-visual snippet will be presented as part of Juliana's paper presentation.

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

This artwork was funded in part by a grant from the CUPFA Professional Development Fund at Concordia University.

002 Lindsey French
and Alex Young
(University of Maine, USA)

Olfactory Media Library (2024-2025)

The Olfactory Media Library (OML) is a moveable expandable field research and creation station, with modules equipped with DIY olfactory tools, technologies, and instructions for tuning our noses to our atmospheres. Each module serves a distinct purpose (i.e. solar-powered charging, plein-air scent composition, smell amplification). The central objective of OML is to develop and share new creative practices in socially-engaged olfactory art that directly engage with topics of atmosphere and risk, and provoke imagination and discourse about shared climate futures. In 2024, the OML was activated within specific geographic and social contexts across the Canada/US border, at locations between Pennsylvania and Alberta including Braddock, Chicago, Winnipeg, and Lacombe where discussions of air quality and atmospheric futures are directly relevant. For Uncommon Senses V, we have installed the Olfactory Media Library in the Multisensory Gallery, activating it during a workshop for the conference. The workshop gathers people to walk to an offsite location such as Percy-Walters Park to engage some of the library's resources — such as VOC-sniffing sonification gourds, a plant signal aroma kit, and more.

003 Yoko Iwasaki
(Kyoto-saga Art College,
Japan), Akio Maita
(Hokkaido University, Japan)

*A smartphone application to
promote olfactory tourism.
(2025)*

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

004 Gwenn-Aëll Lynn
(Columbia College
Chicago, USA)

Contested Space (2025)

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

Partially funded by a Part-time Faculty Development Grant from Columbia College Chicago.

005 Roxanne Angela
(Angel) Bella (University of
British Columbia, Canada)

My Dinner with Diaspora (2025)

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

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

*Underground | Overground –
Smells of the Glasgow
Subway system (2024)*

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

007 Paolo Gruni, François
Lespinasse, and Thomas
Seibel (Concordia
University, Canada)

Textile: Laura Acosta
(Concordia University,
Canada)

Inescapable Contradictions in Creative Encounters across Ethnography, Art, and Technology (2025)

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

009 Vicky Sabourin
(Concordia University,
Canada)

What the Fragrant Lilies are Trying to Cover Up (2025)

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

010 Lília Mestre (Contemporary Dance and LePARC MILIEUX, Canada)

“Meeting Through...” (2025)

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

012 KS Brewer (Rensselaer Polytechnic Institute, USA)

What is Your Emergency? (2025)

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

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

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

013 Annabel Castro
(University of Monterrey
[UDEM], Monterrey,
Mexico)

*Some are ruined;
some are not (2025)*

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

014 Julie Faubert
(École d'art, Université Laval,
Canada)

*Nous sommes au cinema /
We Are in the Cinema (2025)*

This experimental sound, video and performative creation from Julie Faubert unfolds within the very specific context of the Cinéma moderne screening room in Montreal. It is the result of several years of in situ creative work at Cinéma moderne. Through sound images, live light framing and projected video sequences, the nature of the image is constantly questioned. Thanks to the interplay of quasi-synesthetic references, it is the dark room itself that is represented, activated, doubled, shifted, disturbed and even mirrored. The cinematographic Dolby Atmos sound diffusion system is used in an unusual way, pushed to the extreme limit of its spatializing potential. Plunged into darkness, the audience experiences the many apparitions that reveal the performers' poetic use of the space. Through questioning the image, and challenging the conventional cinematic regime of representation, this project proposes an alternate way of being in presence.

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

Andre Pellerin's Lasting Impact on Visual and Tactile Art (2025)

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

016 Celia Vara
(McGill University, Canada)

*Embodied and Sensorial
Methodologies for
Researching Performance:
Kinesthetic Empathy (2024)*

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

017 Michelle Shuman
(McGill University, Canada)

In Pink Light (2025)

In Pink Light is a research showing of a ritual performance generated through vision, play, and sensory impulse. This multisensory ritual-performance is a choreography for two dancers that explores themes of ecological embodiment through a neurodivergent lens. Through movement, we articulate heightened fusion with (and as) nature. It follows earlier work centered around the Underworld; this phase of research shifts into a Middle Earth exploration—an imagined container of lush, shape-shifting landscapes and potentiality.

The project is rooted in experiential ritual animism, offering a container for transformation. Objects, space, color, and sound are approached as animate and sentient; elements, sensations, and materials are treated as active collaborators and guide the creative process.

As a neurodivergent creator, I am finely attuned to the sensory field, with an acute sensitivity to nearly every aspect of it. This heightened perceptual channel is a core part of my process. I often work with organic materials—both physically and through their translation into movement—bringing their subtle dynamics into the studio and the body through exploration and eco-somatic practices.

018 Emilie O'Brien
(Concordia University,
Canada)

Song for My Ancestors
(2024)

Hanging Altar (2024)

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

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

019 Ruth Anderwald
and Leonhard Grond
(ARC Artistic Research
Center, mdw University
of Music and Performing
Arts Vienna)

with Sergio Edelsztein
(Independent)

On Certain Groundlessness: Navigating Dizziness Together (2025)

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

020 Sarah Haider
(University of British
Columbia, Canada)

*Chalo k Chalein (Let's go!
Let's go!) (2025)*

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

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

021 Rikke Munck Petersen
and Hongxia Pu (University
of Copenhagen, Denmark)

*Echoes: Landscape
narratives between
Denmark and China (2024)*

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

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

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

030 Firat Erdim (Iowa State University College of Design, USA)

Field Harp (2023/2025)

**This is a happening occurring
Thursday, May 8, 12:30-1:30pm.**

It will begin in EV 6.720 and relocate to the sidewalk of the EV campus.

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

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

032 Romain Bécourt, Josée Boyer (Metropolitan Montreal Association of the Blind and Visually Impaired)

Peindre à l'oreille (2024)

This canvas was created by Josée Boyer, participant of the RAAMM (Metropolitan Montreal Association of the Blind and Visually Impaired) during a project initiated by the artist Romain Bécourt, intended for the blind community.

The project is a presentation of *Peindre à l'oreille* (“Painting by Ear”), an inclusive art project that connects blind and visually impaired individuals with the world of visual arts. Initiated by artist and educator Romain Bécourt, in collaboration with the RAAM (Metropolitan Montreal Association of the Blind and Visually Impaired) in 2024 and the media artist, sound designer Dr. Florian Grond. The project ran from September 2023 to February 2024. Participants explored intuitive painting and sound-based poetry through adapted workshops, culminating in a public exhibition. Immersive audio recordings captured the creative process, allowing the audience to experience the artworks through sound and touch. The exhibition was in two Montréal libraries in February 2024 and invited visitors to explore the pieces blindfolded, listen to the artists’ stories, and finally see the artworks. The project aims to present perceptions and highlight the artistic potential of visually impaired individuals.

We thank Montréal – Cultural Mediation for its funding as part of the Agreement on the Cultural Development of Montréal between the City of Montréal and the Government of Québec.

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

033 Carolyn Marr
(University of the Highlands
and Islands, Orkney
College, United Kingdom)

Stuff (2023-2024)

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

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

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

The film is the digital component of a three-part multi-media installation titled *Stuffworks*, consisting of sculpture (*Stufferp*), a series of text-based pieces (*Wordterps*) and film (*Stuff*).