



Senses and Society

THEMATIC GROUP NEWSLETTER

ISSUE 26. UNVEILING SENSORY ATMOSPHERES



Weisser Klang (White Sound), 1908. Wassily Kandinsky, oil on board.

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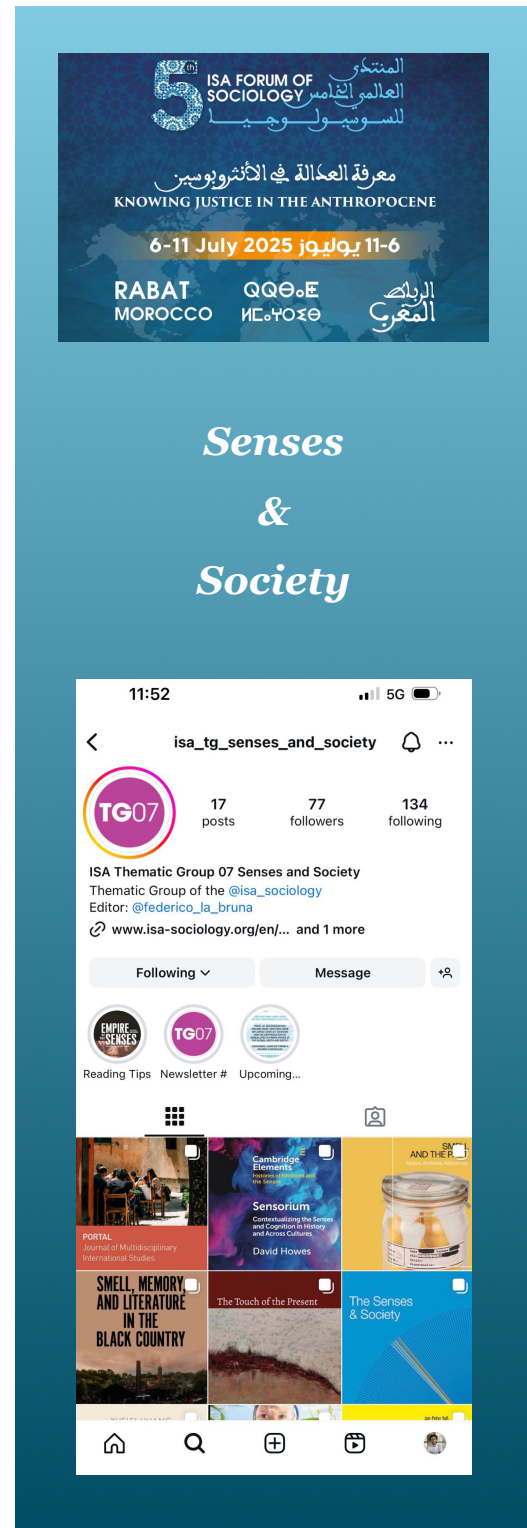
Welcome to the 26th issue of the TGo7 Senses and Society Newsletter. The October edition of our newsletter returns with much news, information, and opportunities. In less than a year, we will find each other in [Rabat](#) for the [V ISA Forum of Sociology](#). As usual, our newsletter proves to be a valuable tool in preparation for the ISA's main events, bringing info and details for the applications. I want to take the opportunity to suggest reading the "[Smell Studies](#)" newsletter curated by Chanelle Dupuis. We have converging interests, and the different publication dates can provide more frequently with events and opportunities. I want to remind everyone that since autumn 2023, the official TGo7 [Facebook](#) and [Instagram](#) pages have been active. Follow us to be up to date on the TGo7 activities. I wish you all a pleasant reading.

In this issue

The main topic of this issue is the [V ISA Forum of Sociology](#). A consistent number of pages is dedicated to [deadlines \(October 15\)](#) and rules for the call for [abstracts](#). In this issue, the readers will find all the [sessions](#) hosted and co-hosted by the TGo7 Senses and Society. You can also find info about the 1st ISA Sociological Film Festival.

In the section [News and Opportunities](#), I remind you that there is the possibility for those who do not want to pay ISA registration fees to become a member of TGo7 with a small but fundamental contribution.

The section [Profiles](#), which was already present in the preceding issue, is still part of our newsletter and will



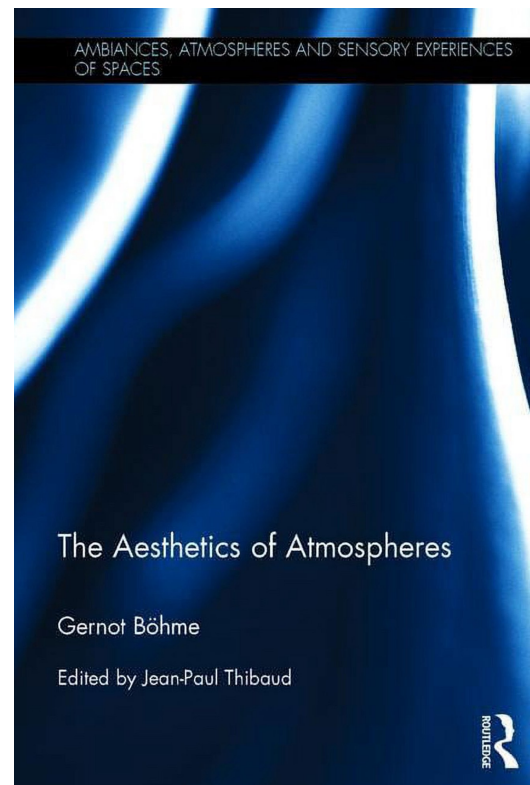
introduce a new member of our group. With this dedicated space in the newsletter, following the intuition of Mark Paterson, president of Thematic Group 07, emerging scholars and researchers can outline their research interests and current projects. We believe this way of exchanging ideas will contribute to the group's growth and enhance collaboration opportunities. Thus, [I kindly encourage our new members, early career scholars, and anyone interested to submit a brief description of their academic path, current work, and interests \(by sending an email to \[tg07.sensesandsociety@gmail.com\]\(mailto:tg07.sensesandsociety@gmail.com\)\)](#).

As usual, the newsletter will conclude with a list of exciting events and publication highlights. In this number, you can find news on the "[Uncommon Senses V](#)" conference, "[Urban Sound Symposium](#)", and the virtual lecture series "[Multisensory Museology](#)".

Unveiling Sensory Atmospheres

The 26th issue of our newsletter is dedicated to sensory atmospheres. Let us dive straight into the details by asking ourselves what sensory atmospheres are and how they can be a tool for understanding society through our senses. Gernot Böhme (2016), in "The Aesthetics of Atmospheres", develops a theory of atmosphere strictly related to the prime sense of the aesthetic, namely a theory of sensory perception. According to Böhme, the sensory atmosphere results from a complex combination of perceived stimuli that influence people's bodily and emotional experiences.

Atmospheres are not just an intrinsic quality of spaces but emerge from the interaction between the subject and the environment (Thibaud, 2015). Sensory atmospheres are subjective and collective experiences, often deeply embedded in cultural, social, and spatial contexts. Instead of focusing on a singular sense, these atmospheres emerge from the combined effects of various stimuli (Gandy, 2017). For example, in a public square, the sounds of street music, the smells from nearby food stalls, and the textures of the surfaces we touch all combine to form a unique sensory environment. The concept of sensory atmospheres acknowledges that perception is shaped not just by visual cues, which have traditionally dominated discussions of space, but by the full range of sensory experiences that contribute to how we inhabit and interpret spaces.



Studying the relationship between sensory atmospheres and olfactory or auditory perceptions means investigating how individual senses contribute to the construction of space, meanings, and, more broadly, the society in which we live. Sensory atmospheres are dynamic and multi-layered, encompassing both the material and immaterial, capable of bridging the sensorial and the affective qualities of social life (Sumartojo & Pink, 2018). They offer a framework for understanding how spaces are more than physical structures—they are lived, felt, and experienced in ways that transcend the visual.

In this issue, you will find reading suggestions that underline the importance of sensory atmospheres as a valuable concept for exploring the intersections between body, space, and culture and for examining how environments shape and are shaped by human experience.

References:

- Böhme, G., & Thibaud, J. P. (2016). *The aesthetics of atmospheres*. Routledge.
- Gandy, M. (2017). Urban atmospheres. *Cultural geographies*, 24(3), 353-374.
- Sumartojo, S., & Pink, S. (2018). *Atmospheres and the experiential world: Theory and methods*. Routledge.
- Thibaud, J. P. (2015). The backstage of urban ambiances: When atmospheres pervade everyday experience. *Emotion, space and society*, 15, 39-46.

If you miss the Newsletter issue #25 on "Histories and Memories": don't worry! You can investigate how sensory experiences shape human perception and cultural interactions across different periods and societies [here](#).

Don't forget there are some active links (clickable URLs) in this Newsletter, especially useful for the 'Publication Highlights' section ([page 16](#)).

Please feel free to email me (tg07.sensesandsociety@gmail.com) with any relevant news, publications, or calls for papers that fellow Group members could benefit from.

Federico La Bruna

Newsletter Editor of TGo7

**Department of Social and Political Sciences,
University of Milan; Department of Cultures,
Politics and Society, University of Turin.**

V ISA Forum of Sociology • Rabat, Morocco

We will find each other in less than one year at the V ISA Forum of Sociology (Rabat, Morocco, July 6-11, 2025). Submission procedures for the session organizers have been completed, and now it is time to apply for presenters ([deadline October 15](#)). You will find new information about the conference and presentation deadlines in this section. Moreover, all the TGo7 Senses and Society panels are presented below, with the respective abstracts and the link for the application. [#ISAforum25](#)

Knowing Justice in the Anthropocene

Below, I provide some excerpts from the message by Allison Marie Loconto (Vice-President for Research & 5th ISA Forum President) regarding the theme of the Forum.

"The Forum will bring together sociologists from around the world to unpack this complex theme. Our point of departure lies in the recognition of the Anthropocene and the environmental concerns that accompany it. [...] What does it mean to "know" in the context of the Anthropocene? Whose knowledge counts? What forms of knowing (understood in its feminist and relational sense) are prioritized, and with what consequences, in societal change? While some sub-disciplines have been actively contributing to academic and public debates, sociology writ large has not been at the center of these debates regarding the conditions of living with and in the Anthropocene. How might engaging the sociological imagination in discussions of the Anthropocene better equip sociologists and citizens to contribute to these public debates about our individual and collective capacities to live together in such an epoch?

This brings us to the question of justice. How do we know what is fair and just? Can we forge new understandings of justice for the Anthropocene? What can sociology contribute to how we know justice among knowledges (ontological and epistemic justice) or about aspects of our social worlds, such as environmental justice, legal justice, transitional justice, land justice, water justice, interspecies justice, racial justice, ethnic justice, or gender justice? What new questions are opened about these types of relations when the conditions of the Anthropocene are taken seriously?[...] "



Timeline and Rules

The 5th ISA Forum of Sociology will be an on-site event only, and we look forward to meet each other onsite in Morocco! There will be no options available for presenting or attending online. For submitting your abstract, you should prepare:

- **Title**
- **Keywords** - Up to four custom keywords.
- **Author(s)** - Presenting author and any co-authors. There is a limit of seven (7) authors.
- **Abstract** - Abstract text may not exceed **300 words** and can be entered in either English, French or Spanish. Please review the languages accepted in the session you want to submit for.

Deadlines:

- Abstracts **Submission Opens**: August 5, 2024
- Abstracts **Submission Closes**: October 15, 2024 - No deadline extensions.
- Abstracts Selection Closes: November 10, 2024
- Abstract Relocation Closes: November 30, 2024
- **Notification of Acceptance**: December 5, 2024

All abstracts must be submitted in English, French or Spanish. Please review the languages accepted in the session you want to submit for. There is a limit of seven (7) authors per abstract. Authors and co-authors cannot present and chair in the same session. Please note that session organizer and chair does not need to be the same person. RC/WG/TGs can further limit the number of appearances within their own sessions. A person may be listed in the Program:

- up to 3 times as Session Organizer
- **up to 2 times as author or co-author** (oral or poster presentation, distributed paper, roundtable presenter)
- up to 2 times as chair or co-chair, panelist, critic, discussant

ISA does not require anyone to be a member in order to present a paper, and provides different [registration](#) fees for members and non-members. In order to be included in the program the participants (presenters, chairs, discussants, etc.) need to pay full registration fees by March 22, 2025. If not registered, their names will not appear in the Program Book and in the Abstracts Book. For co-authored paper, in order for a paper to appear in the program, at least one co-author should pay the registration fee by the early registration deadline March 22, 2025; the names of other co-authors will be listed as well. If other co-authors wish to attend the conference, they must pay the registration fee. Please remember that it takes 24 hours to process membership fees, so please wait after paying your membership fee and/or your registration fee before contacting the ISA Secretariat.

TGo7 Sessions

Program Coordinators:

Mark PATERSON, University of Pittsburgh, USA, paterson@pitt.edu

Noorman ABDULLAH, National University of Singapore, Singapore, socnooa@nus.edu.sg

Sessions:

- Session 1 • [Bodies, Emotions and Sensibilities in the Present Time](#)

Co-hosted session RC54 • TGo7 • WGo8 - Language: English, French and Spanish • Session Organizer: Dulce FILGUEIRA DE ALMEIDA, University of Brasilia, Brazil, dulce.filgueira@gmail.com

"Pain, fear, suffering, anxiety, stress are sensations that are part of everyday life in the present time. Often these sensations are overloaded by emotions that appear on the surface of the skin and are expressed in the bodies of people, promoting forms of psychosomatic illnesses. At the same time, we have noticed the need to express feelings of well-being in media contexts, especially in social networks. In this context, love and empathy set the tone for relationships mediated by computer screens, tablets and smart phones. In order to discuss these ambiguities of the present time, we propose this thematic guided by classical studies of Simmel and, in contemporary times, of David Le Breton, that contribute to demonstrate the relevance of the theme, while the body is crossed by sensations and emotions. This is the central content of the debate proposed here for the theme bodies,

emotions and sensitivities. Theoretical and methodological aspects for studies in this perspective, as well as essayist approaches will be welcome."

• Session 2 • [Exploring Sensory Temporal Landscapes through Everyday Practices](#)

TGO7 • Language: English • Session Organizer: Clara CIRDAN i.c.cirdan@lse.ac.uk

"How does time shape our sensory perceptions? How is knowledge constructed through temporal lenses? This session invites papers at the intersection of time, culture, and the senses, broadly conceptualized within diverse urban and non-urban contexts. We seek to explore how sensory experiences are configured by temporal rhythms within the everyday, drawing on the work of scholars like Henri Lefebvre and Nigel Thrift. The Anthropocene is characterized by an accelerating pace of life (Wajcman 2014), which profoundly impacts our affective experiences and emotional lives (Illouz 2007). Despite their significance, shifting temporalities and rhythms often remain underexplored in sociological analysis, even though they are intricately linked to the depth of sensory experiences. We are particularly interested in how everyday practices are shaped by and contribute to these temporal and sensory dynamics. Daily routines, habits, and rituals often reflect and reinforce our temporal understanding and sensory engagement with the world. By examining these practices, we can gain deeper insights into how time and sensory experiences are woven into the fabric of everyday life."

• Session 3 • [Feeling Fieldwork: Senses, Emotions, and the Body in Ethnographic Research](#)

TGO7 • Language: English • Session Organizer: Sneha ANNAVARAPU snehanna@nus.edu.sg

"Ethnographic research has long advanced "immersion" as a methodological modality of engaging with the fieldsite. This session aims to interrogate the notion of immersion by engaging with the feelings, sensations, and embodied responses that ethnographic methods are often accompanied by. Feminist approaches to ethnography as a method demonstrate how vulnerability, risk, and sexualization of the researcher require us to re-interrogate the relationship between the body and the ethnographic encounter. This session aims to build on this line of thinking by asking: what do we do with the feelings, sensations, and emotions produced, experienced, and encountered during fieldwork? Unpacking this central question allows for a conversation that centers ethnography as a deeply emotional process and sparks the following provocations: How do feelings shape findings? How do ethnographers work with and/or around fear, danger, or pain in their research? How does one account for fun and pleasure during fieldwork? Is the body an ethnographic tool or a field site in and of

itself? Bringing these provocations to bear on questions of power, intersectionality, positionality, and epistemic violence, the intention of this session is to move away from feelings from being a footnote in the sociological imagination."

- Session 4 • [Sensing Climate Change - the Anthropocene through the Sociology of the Senses](#)

TGo7 • Language: English • Session Organizers: Natalia CANTO-MILA, Open University Catalonia, Spain, ncantom@uoc.edu • Olga Alejandra SABIDO RAMOS, Universidad Autónoma Metropolitana - Azcapotzalco, Mexico, olgasabido@hotmail.com

"For years, climate change was something we sensed only through the mediation of words we heard or read, announcing future scenarios already in the making. Nowadays, climate change can be sensed directly through our skin; we can see, hear, smell, touch, and even taste its effects. Thermoception, the ability to sense temperature changes, has become increasingly relevant as global temperatures rise. Nociception (pain perception) can be linked to the physical discomfort caused by extreme weather events and environmental degradation. Hydroception (the perception of water presence or scarcity) and xeric perception (the awareness of dry conditions) are critical in understanding the sensory experiences of drought. Olfaction, our sense of smell, is affected by pollution and changes in air quality, while gustation, the sense of taste, is influenced by shifts in food production and availability. Audition, our hearing, is impacted by the increasing frequency of natural disasters and the changing soundscapes of our environments. Vision, seeing the tangible effects of climate change such as melting ice caps and deforestation, reinforces the immediacy of the crisis. Since our being-in-the-world is fundamentally a way of sensing it, this session will explore how the sociology of the senses is responding to the immediate challenges of the Anthropocene. By examining our sensory experiences, we aim to better understand and address the profound effects/affects of climate change. This session aims to invite scholars to reflect on the ways in which we sense climate change, establishing a dialogue between those who have researched it through the sensory studies."

- Session 5 • [Sensory Excursions in the City: Deliberations on Teaching Practices and Interventions](#)

TGo7 • Language: English • Session Organizers: Noorman ABDULLAH, National University of Singapore, Singapore, socnooa@nus.edu.sg • Catherine EARL, RMIT Vietnam, Vietnam, catherine.earl@rmit.edu.vn

"Cities are sites of social structure, difference, transgression, inequalities and violence. At the same time, these sites are the settings for complex social relationships and practices negotiated on an everyday basis. Within these spatial, temporal and socio-political processes, the sensorial remain central in mediating these relations and experiences and organising urban life. Teaching effectively, inclusively, and critically about the intersections of the sensory and the urban remains an important endeavour in our classrooms. As educators, we recognise the salience of equipping our students with theoretical frameworks, methodological tools, and practical skills necessary to engage meaningfully with sensory phenomena in the context of cities and their cultural, social, and environmental contexts through the lens of gender, race, sexuality, class, age, ability and other aspects of our human lives.

We welcome teaching reflections, interventions and deliberations on broad themes critically mapping out the teaching of the senses in cities and urban life which include (but are not limited to) sensory ethnographies in and of the city; the regulation and organisation of everyday life and the senses in different urban settings; sensory order and disorder in cities; cities as sensorial spaces of power, belonging and exclusion; cities, memories and the senses; and urban change and social transformation through the senses. These include proposals that focus on curriculum design, innovative teaching methods, fieldwork and practicum experiences, ethical considerations, assessment and evaluation, digital humanities and technologies and other aspects that relate to teaching and pedagogy across different cultural and geographical contexts."

• Session 6 • [The Contours of Sensory Governance, Law, and Urban Encounters](#)

TGO7 • Language: English • Session Organizer: Kelvin LOW, National University of Singapore, Singapore, socleyk@nus.edu.sg

"In varying contexts of dense urban living across cities in the world, sensory encounters have become more pronounced, divided, or contested by different communities or stakeholders. Urban density and spatial proximity require a combination of sensory tolerance, boundary-making, as well as legislation in order to ensure that social actors negotiate and agree on spatial use and sensory governance. In these respects, the panel probes into manifold sources or avenues of urban sensory governance, and how they are invoked, contested, and altered over time. How are urban spaces, sensory encounters and varying contexts approached and analysed? What methodologies or conceptual notions can we deploy to appraise sensory encounters in the city through the lens of legislation or jurisprudence? What would sensory governance entail, and might there be cultural differences when we juxtapose a variety of sensory-related legislation? How would social and legal responses to

perceived sensory transgressions intersect with various lines of sociocultural and economic differentiation?"

- Session 7 • [Affect, Emotions, Feelings, Senses, Sensibilities: Conceptual Consistencies and Inconsistencies](#)

Co-sponsored session WGo8 • TGo7 • Language: English • Session Organizer: Mark PATERSON, University of Pittsburgh, USA, paterson@pitt.edu • Nicolas ARENAS, London School of Economics, United Kingdom, n.a.arenas-osorio@lse.ac.uk

"The coexistence of different theoretical approaches to the social study of human subjectivity has led to the development of a plurality of categories referring to its object. In the case of sociology, certain schools of thinking have privileged the use of specific concepts to address the realm of the subjective and the social interactions related to it, such as 'affects', 'emotions', 'sensibilities', 'senses', and 'feelings', among others. While certain areas of scholarship use such terms interchangeably or with some elasticity, other theoretical and epistemological approaches impose rigidity, consistency, and exactitude in their use. But what really separates 'affect' from 'emotion' from 'feelings', say, or 'senses' from 'sensibilities' anyway? How and why does this matter?"

The present session aims to answer these questions by means of conceptually innovative contributions, with or without empirical content, that problematise the forms of conceptualising human subjectivity in sociology in these ways, and which are attentive to the philosophical, psychological, psychoanalytic, and other disciplinary genealogies through which the terms have gained currency in sociology and elsewhere. Accepted papers will prompt thorough, provocative, and fair-minded discussion regarding the consistencies and inconsistencies between these concepts, their related categories, and their disciplinary histories and origins. In addition, we want contributors to reflect on what these consistencies and inconsistencies mean for different sociological approaches, research contexts, and empirical engagements. This session constitutes a joint effort between the WGo8 'Emotions and Society' and the TGo7 'Senses and Society'."

- Book launch session • [Recent Interventions in the Senses and Society: Authors Speak](#)

TGo7 • Language: English

"This is an opportunity to celebrate three recent books of sensory scholarship, and to use them as the basis for a wider discussion of the current state and potential futures of sensory research in the social sciences. The three authors will each offer a brief overview of their

book projects, and discussion will be opened first to the panel and then to the floor. The three books are:

- Kelvin Low, *Sensory Anthropology: Culture and Experience in Asia* (Cambridge University Press)
- Sarah Maslen, *Learning to Hear: The Auditory Bases of Excellence in Practicing Medicine, Climbing Mountains, Making Music, and Communicating in Morse Code* (Columbia University Press)
- Mark Paterson, *Affecting Touching: Neurobiology and Technological Applications* (Cambridge University Press)"

1st ISA Sociological Film Festival

The International Sociological Association calls for the submission of audiovisual works (documentary films, fiction, experimental works, artworks, etc.) related to research in sociology or social sciences to be presented/screened during the 5th ISA Forum of Sociology, which will be held from July 6 to 11, 2025, at Mohammed V University in Rabat, Morocco. This [Call for Films](#) aims to present/screen sociological film production related to research in sociology and social sciences produced/directed/written by ISA & RC/WG/TG members and to promote the discussion on using moving images in sociological research. The selected films will be screened and discussed at the Forum venue on the Mohammed V campus. [The screening sessions will last 90 minutes from 19:00 to 20:30 on July 7-10, 2025.](#) Depending on the length of the Works selected, some sessions may be able to accommodate more than one work, leaving at least 15 minutes for discussions of each screened work.

Submission:

- [Submission](#) • From Nov 11 to Dec 15, 2024
- Announcement of the selected films • January 20, 2025
- Send a final version of the selected production with English subtitles to: isa-filmfestival@isa-sociology.org • From Mar 1 to Mar 20, 2025
- Deadline for [Registration](#) in order to be included in the Forum Program • March 22, 2025

Requirements:

- Produced in the last four years (2020 to 2024).
- Limited to a maximum length of 90 minutes.
- The author of the film (i.e., director, producer, or writer) should be an ISA and RC/WG/TG member.
- Those works produced in languages other than English must be submitted and presented with English subtitles.
- The submitter author must attend the 5th ISA Forum and take part in the discussion after the screening.
- Each author can submit up to two productions.

Co-Chairs of the I ISA Sociological Film Festival: Abdalfattah EZZINE, Morocco – Chair of the V ISA Forum LOC • Hermílio SANTOS, Brazil – ISA EC Member

Please direct your questions to: isa-filmfestival@isa-sociology.org

News and Opportunities

To become a member of TGo7 without paying ISA registration fees

Below, I show how to become a member of TGo7 with a minimal contribution. The sole subscription to the TGo7 does not guarantee all the benefits of the ISA registration (like subscriptions to Current and International Sociology); however, it allows you to be 100% part of our Thematic Group, with a cost that is very little compared to the entire ISA membership.

- 1) If you do not have an ISA membership account, you need to register (free) here: <https://www.isa-sociology.org/en/login>. Enter your biographical information.
- 2) On the 'My Account' page (<https://www.isa-sociology.org/en/isa-members/my-account>), there is a button for 'Join/Renew your ISA/RC/WG/TG Membership'
- 3) This will bring up invoicing details for 'Individual Membership'. You might have to enter an address for the invoicing.

- 4) Select the option 'I do not wish to renew my membership at this time'
- 5) Scroll down for the list of research councils, with TGo7 towards the bottom. Check that box.
- 6) You can then enter payment data (credit card). The standard option is \$20 for 4 years, but if you need a discount, e.g. because of student status, and that option does not come up on the form, do contact the ISA team (isa@isa-sociology.org)

Profiles

Paolo Do, New Member

Paolo Do, is a Research Fellow at the [Department of Sociology and Social Research](#) at the [University of Trento](#). His research is about the Sociology of Taste. It is an analysis of the mechanisms of taste formation, as well as its evaluation and reproduction. By studying the tasting of specialty coffees and natural wine, taste emerges as a multimodal and multisensory social phenomenon.

He collaborates with the [Department of Social and Economical Science \(DiSSE\)](#) of the [University of Rome 'Sapienza'](#) where he conducts research on the public space focusing on the shared, relational and intersubjective aspects of the collective perception of the quality of space, the latter being considered as a social activity. He studies the processualities through which we shape the sense of the socio-physical space in which we are engaged.

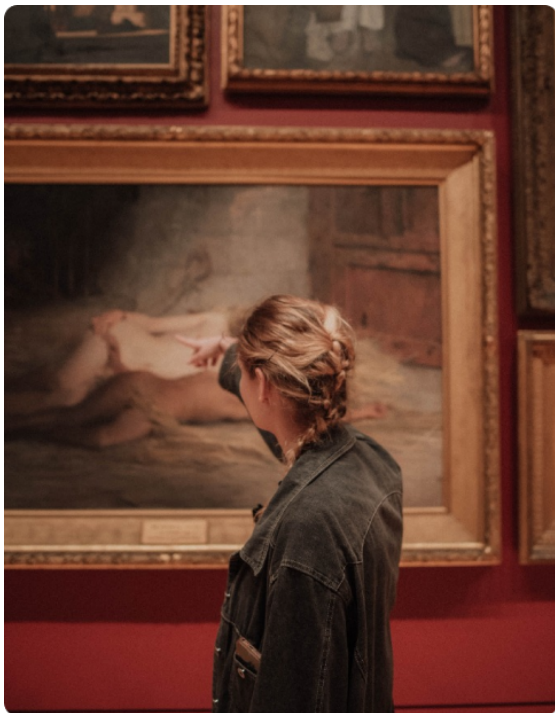
He teaches Aesthetics at the [Quasar Institute](#) in Rome. The course focus on the status of the aesthetic knowledge, starting from the topicality of what Baumgarten had advanced: expanding the knowledge by placing alongside logic (the science of logical-rational content) aesthetics as the science of the sensible knowledge.



Upcoming Events

Multisensory Museology • Virtual Lecture Series • from 19/09/24 to 01/11/24 • Online - Concordia University, Montreal

David Howes and Sowparnika Balaswaminathan present the virtual lecture series "Multisensory Museology", composed of five 90-minutes lectures with several guests.



"This virtual lecture series will explore the sensory turn in museology. Formerly, museums were hands-off spaces geared to the production of single-sense (visual) epiphanies. Already in the 1960s there were calls for the overthrow of this regime, by Harley Parker, 'the McLuhan of the museum,' and Edmund Carpenter (also an associate of Marshall McLuhan). And this movement has intensified as a result of Indigenous peoples ('source communities') demanding that their material cultural heritage be treated sensitively (artefacts as persons, not things) and disabled communities lobbying for greater (sensory) accessibility. This lecture series will review these developments, including e.g. the use of interactive, experiential display techniques in place of labels, and trace how the museum has

evolved into a 'sensory gymnasium', and forum for the promotion of intense cross-cultural and transhistorical encounters."

- Lecture 1 • [The Sensational Museum: Theory and Practice](#)

Thursday, September 19, 2024, 1 p.m. EST

Hannah Thompson, Professor of French and Critical Disability Studies in the Department of Languages, Literatures and Cultures, Royal Holloway University of London. Author of numerous books and Principal Investigator on the Sensational Museum project.

- Lecture 2 • [Meshkwajisewin, Paradigm Shift: Anishinaabe pipes at the Manitoba Museum](#)

Thursday, September 26, 2024, 1:00 p.m. EST

[Maureen Matthews](#), Adjunct Professor, Anthropology, University of Manitoba and former Curator of Cultural Anthropology, Manitoba Museum. Author of *Naamiwan's Drum: The Story of a Contested Repatriation of Anishinaabe Artefacts* (2016).

- Lecture 3 • [Box No 4, Birds: Making Kin and the Sensorial Bundles of the US North Pacific Exploring and Surveying Expedition \(1853-56\)](#)

Thursday, October 10, 2024, 1 p.m. EST

[Joshua A. Bell](#), Curator of Globalization, National Museum of Natural History, Washington, DC. Co-editor of *The Anthropology of Expeditions: Travel, Visualities, Afterlives* (2015) and *Naturalist Histories* (2024), among other books.

- Lecture 4 • [Edmund Carpenter and the Museum as Acoustic Space](#)

Thursday, October 24, 2024, 1 p.m. EST

[Richard Cavell](#), Professor in the Department of English Language and Literatures, University of British Columbia. Author of *McLuhan in Space: A Cultural Geography* (2002) and *The Explorations of Edmund Snow Carpenter: Anthropology Upside Down* (forthcoming).

- Lecture 5 • [Decoding the Sensory Mixes of Cultural Artefacts: Harley Parker's Semio-Affective Indices](#)

Friday, November 1st, 2024, 4 p.m. EST

[Gary Genosko](#), Professor in the Department Communication and Digital Media Studies, Ontario Tech University. Author of *Harley Parker: The McLuhan of the Museum* (2025) and editor of *The Culture Box: Museums as Media* (2025) – a lost manuscript by Harley Parker.

Uncommon Senses V: "Sensing the Social, the Environment, and Across the Arts and Sciences" • 07/05/25 - 11/05/25 • In person/online - Concordia University, Montreal

The Call for Proposals for the next conference in the Uncommon senses series is out. The conference '[Uncommon Senses V: Sensing the Social, the Environment, and Across the Arts and Sciences](#)', will run from 7 to 11 May 2025, at Concordia University, Montreal, both in-person and on-line.

Call for Panels, Roundtables, Workshops and Individual Papers to be posted on the Events of Note page on the Sensory Studies website as of September 15, 2024 and close on November 15, 2024. Results will be announced in December 2024. Visit the [website](#) to apply.

Urban Sound Symposium • 28/04/25 - 30/04/25 • In person/online - Empa, the Swiss Federal Institute of Material Sciences and Technology, Dübendorf, Greater Zürich Area.

The Urban Sound Symposium is an urban planning conference on the human relationship with sound and hearing. In terms of cooperation and dialogue, I think that participation in conferences usually inhabited by architects and engineers can foster an interdisciplinary approach to the senses in society. The abstract submission deadline is December 31st, 2024.

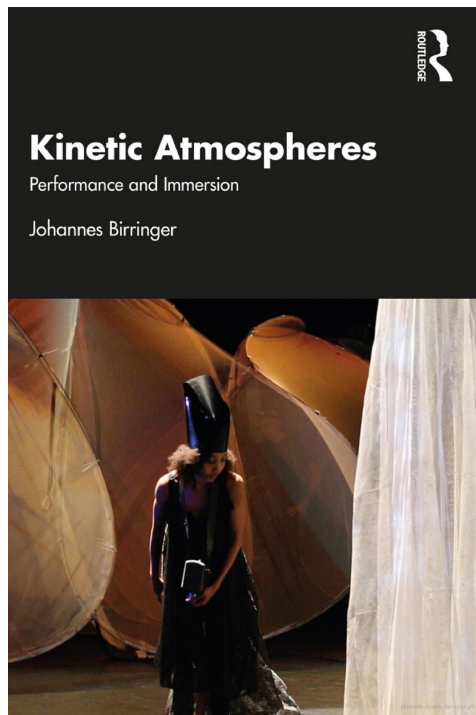
"Following the successful first three Urban Sound Symposia held in 2019, 2021 and 2023, the fourth edition in 2025 will be locally organized in the greater Zürich area by researchers at Empa, the Swiss Federal Institute of Material Sciences and Technology. Empa is an applied research institute in the ETH domain. The symposium will present newest developments, challenges and opportunities for urban sound. This will be essentially a hybrid symposium, held both in person and online. Selected, international expert speakers will be invited to the conference by the organizing committee. Researchers interested in contributing to the conference are welcome to submit their posters or demonstrations and corresponding abstracts until December 31st, 2024 via our Urban Sound Symposium Zenodo community."

Publication Highlights

Johannes Birringer. Kinetic Atmospheres. Performance and Immersion. Taylor & Francis, 2021.

This issue of our newsletter revolves around the concept of sensory atmospheres. This concept offers new viewpoints on how senses unfold in space, identity, and experience. I open the section of publication highlights with a book that delves into the performative aspects of sensory perceptions. In "Kinetic Atmospheres", Johannes Birringer provides a deep investigation into the creation of immersive, multisensory atmospheres through performance and digital environments. It challenges conventional ideas of embodiment and spatial experience, offering a "kinetic" perspective on how atmospheres are crafted and experienced in both natural and virtual spaces. To Include this text is essential for understanding how sensory atmospheres evolve in the context of digital and performative arts, offering a new lens through which to explore interactions between body, space, and technology. Its focus on movement, gesture, and sensory perception aligns perfectly with the

broader theme of sensory atmospheres. Below, I provide the book description offered by the publisher.



"This book offers a sustained and deeply experiential pragmatic study of performance environments, here defined at unstable, emerging, and multisensational atmospheres, open to interactions and travels in augmented virtualities. Birringer's writings challenge common assumptions about embodiment and the digital, exploring and refining artistic research into physical movement behavior, gesture, sensing perception, cognition, and trans-sensory hallucination. If landscapes are autobiographical, and atmospheres prompt us to enter blurred lines of a "forest knowledge," where light, shade, and darkness entangle us in foraging mediations of contaminated diversity, then such sensitization to elemental environments requires a focus on processual interaction. Provocative chapters probe various types of performance scenarios and immersive architectures of the real and the virtual. They break new ground in

analyzing an extended choreographic – the building of hypersensorial scenographies that include a range of materialities as well as bodily and metabodily presences. Foregrounding his notion of kinetic atmospheres, the author intimates a technosomatic theory of dance, performance, and ritual processes, while engaging in a vivid cross-cultural dialogue with some of the leading digital and theatrical artists worldwide. This poetic meditation will be of great interest to students and scholars in theatre, performing arts as well as media arts practitioners, composers, programmers, and designers."

Junfan Lin, Xueqing Wang, Geng Lin. Performance and Atmosphere in Urban Public Spaces: Street Music in Guangzhou, China. *Geographical Research*, 62(2), 2024.

Let us maintain the focus on performances. The investigation of what we can call sensory atmosphere passes by how atmospheres specifically interact with certain sensory stimuli in space. In "Performance and Atmosphere in Urban Public Spaces: Street Music in Guangzhou, China", we focus on music and hearing. This study highlights the significant role of street music in transforming urban public spaces through sound. By shaping the atmosphere of these spaces, street performers contribute to a dynamic interaction between the sensory experience of sound and the city's social life. The text provides essential insights

into how auditory atmospheres can foster community engagement and alter perceptions of urban space, making it highly relevant for discussing sensory atmospheres. Its focus on public space and cultural identity adds depth to the understanding of how soundscapes contribute to the urban environment. Below, I provide the abstract.

"This study offers a discussion of the role of street music (busking) in urban public spaces using the lenses of performance theory and the theory of atmospheres in order to consider how street music and buskers shape the public space of a city. The study examines urban characters, soundscapes, emotions and affects, and atmospheres in relation to street musical performance. Explored in

particular are the roles and processes of two levels of atmosphere—the atmospheric performance space and the atmosphere of a city. We take Guangzhou, China, as the case study and use questionnaires, in-depth interviews, and participant observation as research methods to reach three main findings. First, street music has growing influence and affects how urban public spaces are appropriated and managed. Second, street music performance shapes the atmospheric qualities of urban public space and in doing so sensorially invigorates and animates urban space. Third, street music contributes to the broader atmosphere of the city. Such an atmosphere, created by Guangzhou's street music performances, that echoes Guangzhou's characters as a free, down-to-earth, tolerant, and vibrant city can be felt and warms those who encounter it."

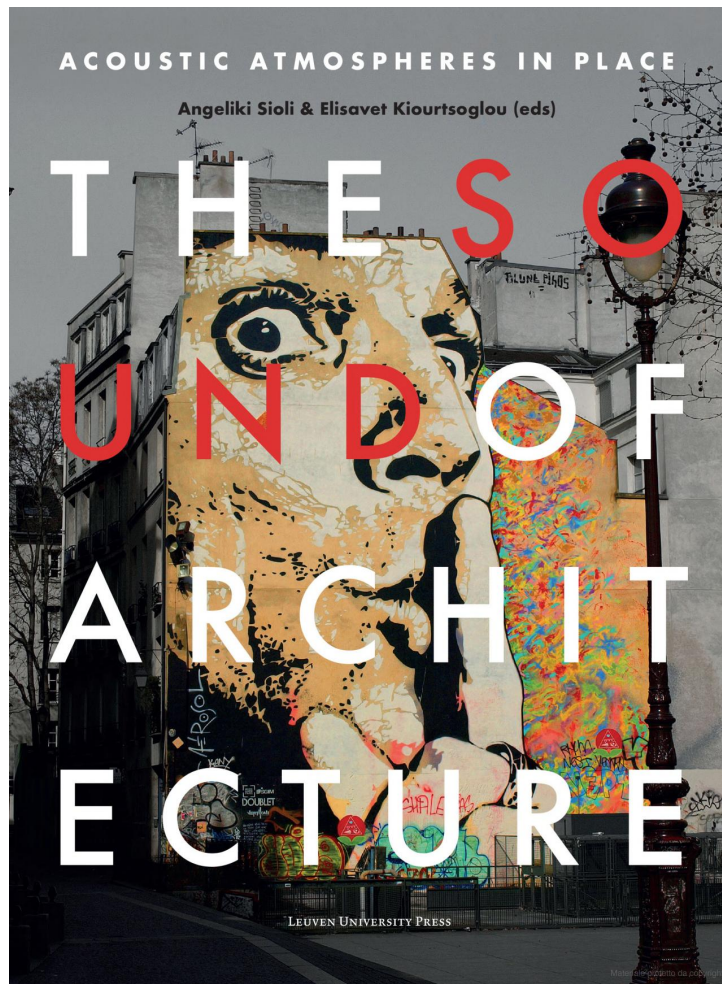


Angeliki Sioli and Elisavet Kiourtsoglou (Eds.). The Sound of Architecture. Acoustic Atmospheres in Place. Leuven University Press, 2022.

Another precious book that focuses on the relationship between atmospheres and sound is the collective work edited by Angeliki Sioli and Elisavet Kiourtsoglou. "The Sound of Architecture. Acoustic Atmospheres in Place" explores how soundscapes and acoustic atmospheres influence architectural space and sensory experience. By examining how sound transforms spatial perception, the book offers an essential perspective on the role of "acoustic atmospheres" in shaping how we experience and interact with buildings and urban environments. Its focus on sound as a tangible element in design makes it a valuable addition to discussions on sensory atmospheres, particularly in the fields of architecture and

urban planning. This text also bridges the gap between sensory perception and emotional response, highlighting the importance of sound in constructing atmospheres. This text is essential for understanding atmospheres as an affective excess in the interaction between our way of sensing and feeling and the space around us. Below, I provide the book description offered by the publisher.

"How sound and its atmospheres transform architecture. Acoustic atmospheres can be fleeting, elusive, or short-lived. Sometimes they are constant, but more often they change from one moment to the next, forming distinct impressions each time we visit certain places.



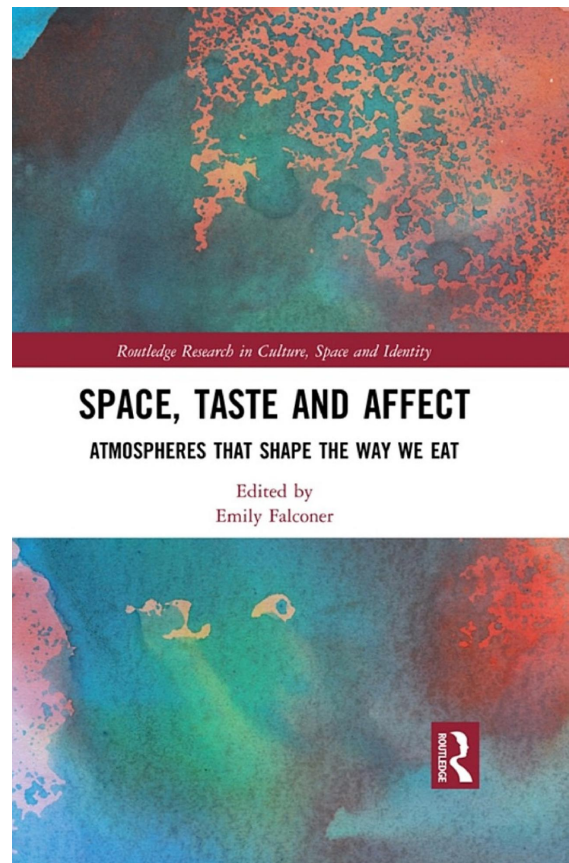
Stable or dynamic, acoustic atmospheres have a powerful effect on our spatial experience, sometimes even more so than architecture itself. This book explores the acoustic atmospheres of diverse architectural environments, in terms of scale, function, location, or historic period? providing an overview of how acoustic atmospheres are created, perceived, experienced, and visualized. Contributors explore how sound and its atmospheres transform architecture and space. Their essays demonstrate that sound is a tangible element in the design and staging of atmospheres and that it should become a central part of the spatial explorations of architects, designers, and urban planners. The Sound of Architecture will be of interest to architectural historians, theorists, students, and practicing architects, who will discover how acoustic atmospheres can be created

without complex and specialized engineering. It will also be of value to scholars working in the field of history of emotions, as it offers evocative descriptions of acoustic atmospheres from diverse cultures and time periods."

Emily Falconer (Ed.). Space, Taste and Affect. Atmospheres that Shape the Way We Eat. Taylor & Francis, 2020.

Even if the atmosphere can be a synonym for air, its relevance is not limited to the perception of air and sounds. "Space, Taste and Affect. Atmospheres that Shape the Way We Eat" provides a multidisciplinary analysis of how taste is shaped by sensory atmospheres, space, and social interactions. It challenges the traditional view of taste as a static sense, presenting it as dynamic and influenced by cultural, spatial, and emotional factors. The text's focus on how atmospheres of taste are manipulated by urban designers, architects, and marketers highlights the intersection of sensory experience with social and economic structures. Its inclusion is crucial for expanding the discussion of sensory atmospheres into the realm of consumption and everyday life, linking taste with identity and spatial experience. Below, I provide the book description offered by the publisher.

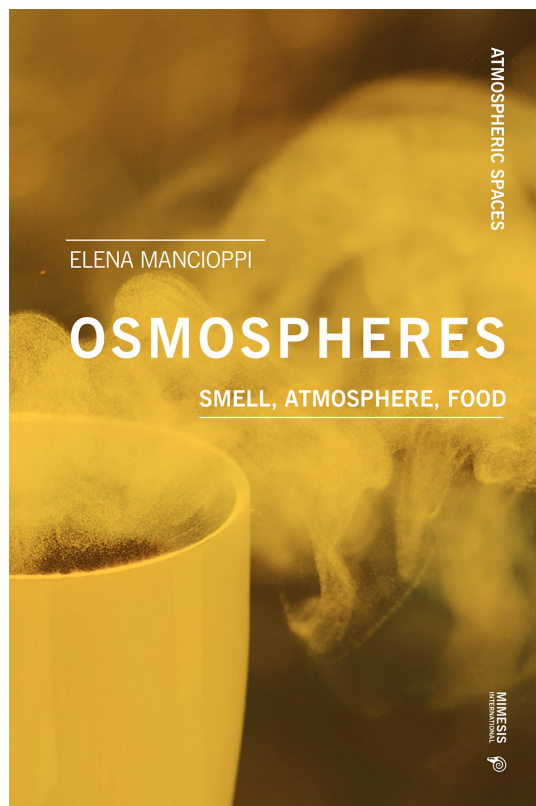
"This book is an exploration of how time, space and social atmospheres contribute to the experience of taste. It demonstrates complex combinations of material, sensual and symbolic atmospheres and social encounters that shape this experience. Space, Taste and Affect brings together case studies from the fields of sociology, geography, history, psycho-social studies and anthropology to examine debates around how urban designers, architects and market producers manipulate the experience of taste through creating certain atmospheres. The book also explores how the experience of taste varies throughout life, or even during fleeting social encounters, challenging the sense of taste as static. This book moves beyond common narratives that taste is 'acquired' or developed, to emphasize the role of psycho-social histories of nostalgia, memories of childhood, migration, trauma and displacement in the experience of we eat and drink. It focuses on entrenched social dimensions of class, value and distinction instead of psychological and neuroscientific conceptualizations of taste and sensuous practices of consumption to be intrinsically linked to the experience of taste in complex ways. This book will appeal to undergraduate and postgraduate students of sociology, human geography, tourism and



leisure studies, anthropology, psychology, arts and literature, architecture and urban design."

Elena Mancioppi. Osmospheres. Smell, Atmosphere, Food. Mimesis International, 2023.

Food is not all about taste. "Osmospheres" delves into the relational and affective dimensions of smell, particularly in connection to food, demonstrating how olfactory atmospheres influence our interactions with people, places, and commodities. Its focus on "osmospheres" as a cross-sensory phenomenon is vital for understanding the porous boundaries between subject and environment, making it an essential text for exploring how sensory atmospheres operate on an ecological and cultural level. The book's emphasis on food as a case study offers a tangible example of how sensory atmospheres impact daily life,



consumer behaviour, and urban experiences. The concepts of osmospheres and olfactory irradiances stress the need to talk of sensory atmospheres: something related to atmospheres but also to the specific ways these are evoked. Below, I provide the book description offered by the publisher.

"Offering an overview on the relationships between smell and atmospheres as proposed by philosophy and the humanities, this volume interprets the "olfactive" as a cross-sensory, affective and ecological modality of perceiving. Osmospheres — i.e., the olfactory irradiances which provide persons, commodities, situations and places with an aura, a vague but unique flavour — are investigated through the perspective of relational and social aesthetics. Food is the main case-study as it exemplifies the porous boundaries between subject and the environment, identity and alterity, knowing and feeling. In the light of contemporary artistic and marketing

practices, where food osmospheres are staged to convey emotions and to drive consumer behaviour, the idea of osmospheric foodification seems to capture the essence of today's urban and domestic dwelling. This work speculates on its socio-political aesthetic implications."

Nasrin Khandoker. Sense and Scents: Kulsum's Smell-world and Khwabnama as an Affective Assemblage. *Inter-Asia Cultural Studies*, 25(4), 2024.

Nasrin Khandoker offers a profound exploration of the sensory dimensions of smell in literature, particularly in the context of marginalised identities and postcolonial narratives. The sensory world of the protagonist, Kulsum, provides an entry point into understanding how olfactory experiences shape perceptions of self, space, and the world. By connecting individual memories with broader historical and social contexts, this text demonstrates the power of an affective perspective on sensory experience in both personal and collective identity formation. Its inclusion is crucial for expanding the scope of sensory atmospheres beyond the purely physical, engaging with emotional and political dimensions of sensory perception. Below, I provide the abstract.

"Published in 1996, *Khwabnama* is a novel which details the end of the British colonial era and the creation of Pakistan. Throughout the novel, the author Akhtaruzzaman Elias provides his readers, who are presumably of the educated class, an alternative/subaltern narrative of Bangladesh's political past. Yet the narrative does not unfold in a linear fashion but rather militates against the boundaries between dreams and reality and between the living and the dead. As I read *Khwabnama* it becomes a journey that entangles my subjectivity with the nation's history and intimately connects my memories and senses with the novel's characters. While all the characters in Elias's novel are integral to the creation of this narrative that entangles its readers in a myriad of ways, it is Kulsum and her smell-world that exerts the strongest hold on me as a reader, forging a continuum of an affective atmosphere between Kulsum and myself. This paper will elaborate on this embodied and smelly reading of *Khwabnama*, contributing to the anthropology of sense and smell and a decolonial feminist path."



Richard Cook. Crafting a 'Senseplace': the Touch, Sound and Smell of Graffiti. *The Senses and Society*, 19(2), 2024.

Sensory atmospheres contribute to various processes of social transformation involving urban spaces, social relations, cultural identities, and consumer practices. This ethnographic study of graffiti as a form of craftwork demonstrates how sensory experiences, particularly touch, sound, and smell, shape a practitioner's connection to place. The text emphasises the



bodily engagement and skill involved in graffiti, revealing how atmospheres emerge from subcultural practices and transform urban environments. Including this text is important because it showcases how sensory atmospheres are not passively experienced but actively produced through interaction, craft, and creativity, offering a fresh perspective on the role of the senses in shaping spatial perception and cultural identity. Below, I provide the abstract.

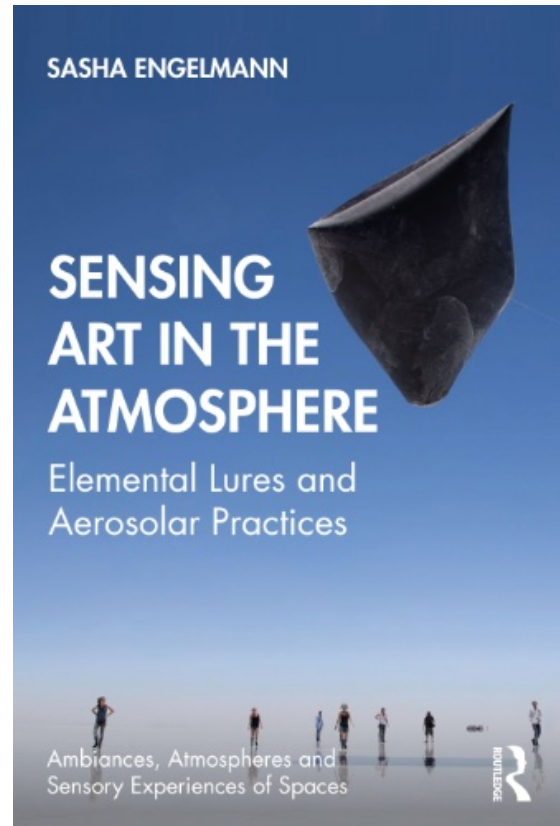
"This article explores the senses of touch, sound and smell through the craft work of subcultural graffiti to develop a new understanding of place. It draws from ethnographic data collected from 18 months of research edgework involving active participation in the

field. Firstly, it positions graffiti as craft work involving practice, skilled use of tools, insightful judgments and use of the body. Secondly, because graffiti can provoke strong practitioner feelings it explores sensory engagements. In forming this somatic link between the senses and craft work this article reveals how a particular personal consciousness regarding place is produced by an individual practitioner. It then discusses how sensory engagements through graffiti craft practice produce a conceptual reconfiguration of space and this is posited as a senseplace."

Sasha Engelmann. *Sensing Art in the Atmosphere. Elemental Lures and Aerosolar Practices*. Taylor & Francis, 2020.

In conclusion to this section, I decided to bring to light the work by Sasha Engelmann on atmospheres. The atmosphere must be intended not only from philosophical and social interaction theories but also from a biological perspective. This text offers an innovative approach to understanding how artistic interventions can shape our sensory awareness of the atmosphere. Focusing on community-driven artistic projects, it explores how atmospheres, especially those involving air and meteorological phenomena, can challenge our perceptions of environmental and political forces. The book's relevance lies in its ability to link artistic practice with ecological awareness, making it a critical contribution to discussions on sensory atmospheres. Its exploration of art as a medium for sensing the intangible aspects of the atmosphere enriches our understanding of the relationship between aesthetics, politics, and the environment. Below, I provide the book description offered by the publisher.

"This book engages artistic interventions in the aerial elements to investigate the aesthetics and politics of atmosphere. *Sensing Art in the Atmosphere: Elemental Lures and Aerosolar Practices* traces the potential of artistic, community-driven experiments to amplify our sensing of atmosphere, marrying attentions to atmospheric affect with visceral awareness of the materials, institutions and processes hovering in the air. Drawing on six years of practice-led research with artistic and activist initiatives Museo Aero Solar and Aerocene, initiated by artist Tomás Saraceno, each chapter develops creative relations to atmosphere from the studio to stratospheric currents. Through narrative-led writing, the voices of artists and collaborators are situated and central. In dialogue with these aerographic stories and sites, the book develops a notion of elemental lures: the sensual and imaginative propositions of aerial, atmospheric and meteorological phenomena. The promise of elemental lures, Engelmann suggests, is to reconcile our sensing of atmosphere with the myriad social, cultural and political forces suspended in it. Through tales of floating journeys, shared envelopes of breath and surreal levitations, the book foregrounds the role of art in crafting alternative modes of perceiving, moving and imagining (in) the air. The book ends with a call for elemental experiments in the geohumanities. It makes an important and original contribution to elemental geographies, the geohumanities and interdisciplinary scholarship on air and atmosphere."



Hot off the press

Kelvin E.Y. Low and Suriani Suratman. Between Scientific and Sensory Knowledge: Exploring the Enactment of Clay Sensibilities Among Clay Artists in Singapore. American Behavioral Scientist, 2024.

Welcome to our column "Hot off the press". For this issue, I have selected four articles published this year that can attract your curiosity and attention. Let us start with an article by Kelvin E.Y. Low and Suriani Suratman that offers fresh insights into how artistic practice blends scientific knowledge and sensory experiences. "Between Scientific and Sensory



Knowledge: Exploring the Enactment of Clay Sensibilities Among Clay Artists in Singapore" showcases how Singaporean clay artists uniquely navigate the technical and tactile aspects of clay-making. It appears to be an excellent case study for researchers interested in the sociology of the senses and those who work with the concepts of material culture and creative processes. The article enriches ongoing discussions about the role of sensory knowledge in art-making, highlighting the intricate balance between scientific precision and embodied experience in producing meaningful artistic outcomes. Measurable processes are an old issue in sociology. Many scholars have addressed this

subject, from Georg Simmel to David Harvey, by participating in a long-standing dialogue. The article by Low and Suratman enters this discussion with a peculiar sensibility on sensory perception. The argumentation makes it a must-read for anyone exploring interdisciplinary approaches to the relationship between scientific knowledge and creative processes. Below, I provide the abstract.

"This article explores how clay artists in Singapore utilize both their scientific and sensory knowledge of clay-making in producing clay works. Based on a study of the biographies and sensory experiences of clay artists, clay artists rely simultaneously on their scientific knowledge and understanding of clay firing processes, temperatures, and glazing, together with their sensory judgment and experience of the same set of processes, to produce clay works of different design, effect, and form. Thermoreceptive understanding and knowledge of how clay reacts and behaves toward the different styles of firing are deployed by clay artists through both a scientific calibration of temperature, as well as one's sensory evaluation—including visual and sonic judgments—of fire-control toward producing intended textures and forms. Through making sense of how scientific and sensory knowledges are concurrently enacted but not without contradictions, we make a case for how creative clay work-making straddles across different domains of learning, knowledge use, teaching, and evaluation emerging through kairotic moments. The article contributes to extant debates on art worlds, material culture, sensory knowledges, and embodied experiences through clay work as a medium of analysis."

Federico La Bruna and Cecilila Brazioli. Atmospheres of Degradation. Visibility and Rhythms in Milan's Public Transport. *Etnografia e Ricerca Qualitativa*, 2024.

The second article I propose is written by a colleague of mine, Cecilia Brazioli. This article, built on the data I collected during my four-year-long ethnography on the public transport of Milan, explores the many facets of *degrado* on Milan's public transportation. Scrolling through municipal administrations' websites of most Italian cities, one comes across the term *degrado* so often that its presence seems almost taken for granted and its meaning self-evident. However, it is only relatively recently that the concept of *degrado* has become a core issue in the discourse on the city, together with the diffusion of a neoliberal style of urban management. What exactly is meant by *degrado* remains, nonetheless, unclear. In this contribution, we explore the emergence of *degrado* on public transport. The result is a dialogue between the categories of *degrado* made visible by historically sedimented narratives and a rhythmanalysis, which allows overcoming dichotomies of presence and absence, linearity and circularity, repetition and difference. Below, I provide the abstract.



"In the last few decades, the concept of *degrado* has become a core issue in the Italian public and political discourse on urban environments, together with the diffusion of a neoliberal style of urban management. However, what *degrado* means precisely is still not clearly defined. In this article, we aim to explore the perceptions and manifestations of *degrado* on Milan's public transport, offering an interpretation that delves into urban atmospheres. Thanks to an ethnographic immersion and the strategic use of data collection techniques, we shed light on the interplay of narratives, materialities, and embodied rhythms in the emergence of *degrado*. Moreover, our rhythmic perspective challenges those representations of *degrado* – made visible from the sedimentation of neoliberal security-oriented narratives – that regard space as static and time as detached from spatial considerations."

Kelvin E.Y. Low. Of Sensory Infractions and Anthropomorphism across Asian Urban Histories. History and Anthropology, 2024.

Our former president, Kelvin E.Y. Low, recently published another interesting article, titled "Of Sensory Infractions and Anthropomorphism across Asian Urban Histories". This paper is an excellent addition to our newsletter since it sheds light on the often overlooked sensory experiences of urban dwellers in Asian cities between the nineteenth and twentieth centuries. It explores how migrants and their sensory practices moved across spatial and

cultural boundaries and how sensory clashes emerged as a result. The article provides a compelling argument on the interplay of mobility, anthropomorphism, and agency within urban spaces. By focusing on sensory activities and encounters, the paper offers new perspectives on urban history and migrant mobilities during colonial periods. Readers will appreciate the fresh theoretical approaches and historical insights into the sensory dimensions of city life across Asia. Below, I provide the abstract.



"The paper explores how urban dwellers lived in Asian cities between the nineteenth and twentieth centuries, and what cultural and/or everyday practices and routines they engaged in. What happens when migrants and their sensory practices move across spatial boundaries? How do urban actors perceive and respond to different sensory practices? Drawing from a range of narrative examples contingent on archival research covering media reports

printed in the 1800s and 1900s across Asian countries, I develop an argument on sensory clashes and transgressions by relationally considering mobility, anthropomorphism, and agency within the framework of actor-network theory. Focusing on sensory activities and encounters in a variety of city spaces lend further insights into urban histories and migrant mobilities in colonial periods. Specifically, paying attention to the everyday in the past unveils an interplay of sensory experience, ethnic essentialism, and varied experiences of and claims over space and place. In doing so, the emergence and consequence of sensory-urban diversity are addressed. My two-fold explanation is built upon the close-knitted connection between sensory anthropomorphism and essentialism which arise from perceived sensory infractions identified across Asian urban histories."

Gwyn Easterbrook-Smith. ‘Boy Smell’: Transgender and Nonbinary People’s Experiences of Bodily Smell. Culture, Health & Sexuality, 2024.

Many times, we debated the role of the senses in identity formation. I think that “‘Boy Smell’: Transgender and Nonbinary People’s Experiences of Bodily Smell” is capable of addressing this subject carefully, offering a fresh perspective and a powerful idea of the importance of studying senses in the post-affect era. Bodies and identities are strictly related in an arena of dignity and reflexivity, offering an interdisciplinary and collaborative approach capable of conveying insights on the topic. Below, I provide the abstract.

"Although smell is sometimes treated with little regard, it is invested with cultural meaning and conveys a great deal of information, including about gender, sexuality and identity. This article draws on interviews with 11 transgender and nonbinary people who have accessed gender affirming hormone therapy (GAHT), and focuses on how they understand and explain changes in how their own bodies smell. Although it is well documented that GAHT causes changes in skin oiliness, changes in smell are inconsistently documented, and within the medical literature are often commented on only in passing. Taking a discourse analytic approach, the article finds that participants noticed changes in their own smell during hormonal transition, that in many cases this change was understood as significant in some way, and that these changes could be experienced as affirming. Understandings of what changes in bodily smell meant were often derived relationally or socially, although participants' discussion of the experience frequently focused on their own embodiment. Smell seems to form part of a process of (re)identification with the physical self and gender affirmation that can be facilitated by GAHT."



On the shoulders of giants

Gale P. Largey and David R. Watson. The Sociology of Odors. American Journal of Sociology, 77(6), 1972.

We finally come to the end of another Newsletter issue. As usual, I want to conclude by taking a break from the compulsive reading of new texts. In this issue, the classic reading I want to suggest is "The Sociology of Odors" by Gale P. Largey and David R. Watson. In their seminal paper, Largey and Watson delve into the often-overlooked role of odours in social dynamics. Published in the American Journal of Sociology, this study explores how odours, far beyond mere sensory perceptions, serve as vital components of social interactions and the creation of cultural meaning. It has been a long time since this paper marked our field, and many of us have already worked with it. However, milestones are in danger of being forgotten or, worse, taken for granted. Largey and Watson argue that odours are social signals, communicating important information between individuals. These scents can act as symbols or markers that influence how people relate to one another, shaping interactions on both conscious and subconscious levels. Rather than being universal, the perception of

odours is shown to be heavily influenced by cultural conditioning. What may be considered pleasant or desirable in one culture could be perceived as offensive or taboo in another, highlighting the socially constructed nature of sensory experiences. Moreover, the authors discuss how odours contribute to identity formation, as in the "hot off the press" article by Gwyn Easterbrook-Smith. Specific smells may become associated with certain social groups, ethnicities, or classes, playing a crucial role in how individuals perceive each other. This association with particular odours can reinforce social boundaries and influence identity in subtle but significant ways. In addition to personal identity, odours also structure social spaces. Largey and Watson suggest that odours can define and segment spaces, dictating who enters these areas and how they are used. Different environments may be characterized by distinct smells, which can create invisible yet powerful divides in social interactions. Through their analysis, Largey and Watson introduce a fresh perspective to sociological research, advocating for the importance of olfaction in understanding social interactions. By examining the social management of odours, they broaden the scope of how senses, particularly smell, contribute to human relationships and cultural practices, challenging traditional approaches that focus solely on visible or verbal forms of communication. Below, I provide the abstract.

"Despite their many endeavors, sociologists have yet to systematically analyze the significance of olfactory phenomena in human interaction. In this essay, the authors explore the social definitions of individuals, groups, and settings in terms of odors; and it is suggested that interpersonal and group relationships are at least partially contingent upon those definitions. More specifically, moral status, stereotypes, patterns of avoidance and attraction, and impression management techniques are examined in terms of odors."

