SYNAESTHESIA: THEORETICAL, ARTISTIC AND SCIENTIFIC FOUNDATIONS
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International Foundation Artecittà Publishing
La perception synesthésique est la règle, et, si nous ne nous en apercevons pas, c'est parce que le savoir scientifique déplace l’expérience et que nous avons désappris de voir, d’entendre et, en général, de sentir, pour déduire de notre organisation corporelle et du monde tel que le conçoit le physicien ce que nous devons voir, entendre et sentir.

Maurice Merleau-Ponty (1945)
CONTENTS

Foreword to the English Edition
by Maria José De Cordoba, Dina Riccò and Sean A. Day 17

Preface to the Spanish Edition
by Asunción Jódar Miñarro 19

Foreword to the Spanish Edition
by Maria José De Cordoba and Dina Riccò 21

Contributors 23

PART I
Preliminary knowledge

1
SYNAESTHESIA ACROSS THE SPECTRUM
Lawrence E. Marks (2009) 32

1.1 Three sets of questions 33
1.2 Vivid Synaesthesia
1.2.1 Prevalence of Vivid Synaesthesia 34
1.2.2 Consistency of Vivid Synaesthesia 34
1.2.3 Does Consistency Define Vivid Synaesthesia? 34
1.2.4 Objectifying Synaesthesia 35
1.2.5 Varieties of Vivid Synaesthesia 36
1.3 Synaesthesia or Synaesthesias?
1.3.1 Monistic, Dualistic, and Pluralistic Views 38
1.3.2 Synaesthesia as a Continuum: Monism 39
1.3.3 Synaesthesia as Multiplicity: Pluralism 40
1.4 Synaesthesia and cognition
1.4.1 Synaesthesia as a Mode of Cognition 42
1.4.2 Cognitive Roots of Synaesthesia 43
1.5 Synaesthesia across the spectrum
References 45
FROM ARTISTIC EXPERIMENTATION TO SYNAESTHESIA RESEARCH
Maria José De Córdoba Serrano

4.1 Spanish Contemporary Art in the 70's and 80's. Some considerations about cooperativeness, postmodernism and interrelation among arts
4.1.1 How can we describe, communicate or remember our hearing experiences?
4.1.2 Approach to a scientific investigation of synaesthesia
4.1.3 Justification of the proposal and follow-up of previous investigations of sound/image/colour synaesthesia
4.1.4 Hypothesis of preliminary experiments
4.2 Why not propose an interdisciplinary project?
4.3 Proposing the study of a mathematical model for synaesthetic processes
4.4 About the scientific dissemination and synaesthesia study
4.5 Conclusions: Science and Arts should have never become separated

REFERENCES

SOME ADDITIONAL CONSIDERATIONS TOWARDS RESEARCHING SYNESTHESIA
Sean A. Day

5.1 Introduction
5.2 Regarding congenital synesthesiae
5.3 Synesthesia resulting from injury (adventitious synesthesia)
5.4 Drug-induced synesthesia
5.5 Synesthesia via an altered state of consciousness
5.6 What drugs effect congenital synesthesia, and how?
5.7 Concluding statement

REFERENCES

SCIENTIFIC PRODUCTION ON SYNAESTHESIA
Dina Riccò

6.1 The words for intertwining of the senses in twentieth century scientific production
6.1.1 An analysis of the scientific production on synaesthesia
6.2 Synaesthesia and (pseudo)synonyms
6.2.1 Synaesthesia as a perceptual phenomenon (Synaesthetic perceptions)
6.2.2 Synaesthesia as linguistic expression (Linguistic synaesthesia)
6.2.3 Synaesthesia as a representative form (Synaesthetic Representations)

REFERENCES
PART II
(Inter)disciplinary approaches

1
THE CROSS-ACTIVATION THEORY AT TEN
Edward M. Hubbard, David Brang, Vilayanur S. Ramachandran 176
1.1 Introduction 177
1.2 A brief history 177
1.3 Behavioral studies (is it real?) 178
1.4 The cross-activation theory 179
1.5 Comparison with other models 179
1.6 From genotype to phenotype 179
1.7 Functional neuroimaging data 181
1.8 Diffusion tensor imaging and voxel-based morphometry 183
1.9 EEG and MEG studies 185
1.10 Two stage model 187
1.11 Cascaded cross-tuning model 188
1.12 The cross-activation model applied to other forms of synesthesia 189
1.13 Development, learning and neuronal recycling 190
1.14 Conclusions 191
References 192

2
Studies for idiopathic synaesthesia evaluation in the case of emotional synaesthesia
Oscar Iborra Martínez, Matej Hochel, Emilio Gómez Milán 200
2.1 Introduction 201
2.2.1 Esoteric aura 202
2.2.2 Synaesthetic aura 202
2.2.3 People that are colours: subjective experiences 205
2.3 Synaesthetic aura and Stroop effect 206
2.4 Esoteric aura and Stroop effect 208
2.5 Differences between synaesthetic aura and esoteric aura 209
2.6 Person-number synaesthesia 210
2.6.1 The enneagram 210
2.7 Person-number synaesthesia: Stroop effect and mental number line 212
2.8 Conclusion 213
References 214

3
FROM RHETORIC TO COGNITIVE GRAMMAR: THE LINGUISTIC RESEARCH ABOUT SYNAESTHESIA
Maria Catricalà 218
3.1 How can a voice become cold or warm? 219
3.2 The definition: metaphor/non-metaphor 220
3.3 Description and classification issues: from morpho-syntactic to pragmatic configurations 223
3.4 Image schema and directionality in LS 226
3.5 The most widely spread LS and the translation question 230
3.6 The comprehension of linguistic synaesthesia 235
3.7 Conclusions 237
References 241

4
SYNAESTHETIC DESIGN: DESIGNING FOR THE SENSES
Dina Riccò 246
4.1 Between synaesthesia and design 247
4.1.1 Synaesthetic design 248
4.1.2 Synaesthetic access to information 250
4.1.3 Synaesthetic modes in design 252
4.2 Synaesthetic Teaching: from Bauhaus to the School of design 253
4.2.1 The musical fugue as graphic theme 254
4.2.2 The sensory training at the preliminary course 255
4.2.3 Some examples from the School of Design 256
4.2.4 Baba-Yaga: a didactic exercise of visual music 258
4.2.5 A musical keyboard of the colors 259
4.3. Conclusions: visual music and the training objectives of synesthetic teaching 260
References 262

5
SYNAESTHETIC PERSPECTIVES ON MUSICAL PERCEPTION AND REPRESENTATION
José López-Montes 268
5.1 Music as chain of transductions 269
5.2 Mapping as human drive 271
5.3 Is the ear closer to the eye or to the tongue? 273
5.4 A look to the style of Messiaen 276
5.5 Absolute pitch as acquired synaesthesia 276
5.6 The role of the score 278
5.7 Digital bridges for inverse synaesthesia 280
References 282
6 SYNAESTHESIA RESEARCH IN RUSSIA: ARTS AND SCIENCE
Anton V. Sidoroff-Dorso

6.1 Russian scientific outlook and synaesthesia research
   6.1.1 Early period of exploration in science
   6.1.2 Early exploration in art
   6.1.3 Experimental and analytical period in science
   6.1.4 B.M. Galeyev and the Prometheus Centre

6.2 Integrative neurophenomenological paradigm: identifying the invariables
   6.2.1 Synaesthesia from the neurophenomenological perspective
   6.2.2 Anthropology of synaesthesia: socio-cultural determinants of synaesthogenesis
   6.2.3 Oscillatory Resonance Supervenience model and the “synaesthesia factor”

6.3. Why synaesthesia matters

References

7 SYNAESTHESIA: THE BASIS FOR CREATIVE HOLISTIC THINKING
Maria José De Córdoba Serrano

7.1 Introduction: Holistic thinking and synaesthesia
   7.1.1 Rationale for an interdisciplinary project on synaesthesia: development and goals (first steps, 2006/07)
   7.1.2. Rationale, follow-up and current approach of the research on education and synaesthesia
   7.1.3 Survey of possible synaesthetes: Synaesthesia, creativity and neuro-linguistic programming (2009/10)

7.2. Innovative learning project, workshops and courses:
   Syaesthesia and teaching methodologies
   7.2.1. The Project: description and goals:
   7.2.2. Methodology
   7.2.3. Activities accomplished

7.3. Conclusion

References

8 SYNAESTHESIA: THE PAINTER OF THOUGHT
Francisco Acuyo

References
FOREWORD
TO THE ENGLISH EDITION

This edition in English language appears two years after the first edition of *Sinestesia. Los fundamentos teóricos, artísticos y científicos* (2012) that was in Spanish. This volume compiles contributions regarding the study of synaesthesia in a wide and multidisciplinary sense, from science to arts, its target audience being synaesthesia researchers, university students and PhD students.

We already intended, with the release of the first edition, to provide a partially bilingual Spanish/English edition, since around half of the contributions were originally written in English, so that it could embrace all the contributions in the original language of the authors. Due to the high number of pages the volume finally would have had, the idea of a double edition appeared.

Compared with the first edition in Spanish, a chapter about the relationship between music and synaesthesia (López-Montes) has been integrated. This absence was already mentioned in our first preface.

During the time between the two editions, a great volume about synaesthesias has been published, *The Oxford Handbook of Synesthesia*, edited by Ed Hubbard and Julia Simner.

Indeed, both volumes have something in common; for example, the interdisciplinary approach, and some of the authors (Brang, Day, Hubbard, Jewansky, Marks, Ramachandran, Ward). Nevertheless, both volumes have a different purpose. Our precise intention is to provide documentations about the beginning and spreading of the contemporary debate on the subject of synaesthesia and its position between the two edges: science and art, which, from our perspective, was due to the clever intuition discerned in the opening of the I international and multidisciplinary conference on *Synaesthesia: Science and Arts*, held in Cuevas de Almanzora, in Spain, in 2005. We firmly believed the first international experience certainly contributed to the dissemination and enrichment of the discussion, publications and interest that currently exists about synaesthesia.

The purpose of this volume is to demonstrate this development with the actors that participated in this process.

We have pleasure in presenting this new edition also because next year, during the V Conference of Synaesthesia: Science and Art – organized by Artecittà
Foundation with the collaboration of Politecnico di Milano, the University of Jaén, the Cultural Department of Alcalá La Real Council and the American Synesthesia Association (ASA) – that will be held in Alcalá La Real (Jaén, Spain, 16 – 19 May 2015), we will celebrate our tenth anniversary, a very special occasion for us: that is why we would like to offer to all attendees a momento of our work.

Among the different chapters we have combined the usage of the term synaesthesia (“European English”) and synesthesia (American English) – always respecting the terms used by the authors. Since the edition is published in Europe, the “European” English spelling has been prioritised in the title and in the text in general.

To conclude, we would like to show our especial gratitude to all of the authors who have enthusiastically collaborated on the Project of this new edition, to our translators – especially to Julia, our “official” translator – and to Artecittà Foundation that have made possible this new edition.

PREFACE
TO THE SPANISH EDITION

It is an honour for someone from the art world, as is my case, to write the foreword to a book on scientific and artistic research on synaesthesia. Especially for those of high prestige, globally recognised for what they themselves call lived synaesthesia.

When the singular composer and musicologist Joerg Jewanski creates his scores, Tonino Tornitore writes about the history of coloured hearing synaesthesia, referring to it as the appearance of a new disease in France, and Francisco Acuyo speaks of the chisel of thought, it is inevitable to identify synaesthesia with the more poetic yet tragic aspects of art, associated with disease and madness. A deep ancestral fear surely held by most human beings.

In truth, no one considers it absurd that sounds have colour, clouds have a scent or that objects can be spoken to. I believe, therefore, with this book, we can learn in an organized manner, without fear, much more about the unconventional ways in which we approach the underlying reality and secrets behind our thinking.

Maria Catricalà, writing on metaphors from the point of view of synaesthesia, brings us closer to literature in a more recognisable form. When addressing the thorny issue of translating synaesthetic metaphors, it becomes clear how dull and lustreless literature would be without synesthesia.

Where Maria José de Córdoba’s research addresses the collaboration and interrelationships between the arts, making proposals for interdisciplinary projects from the visual arts, she shows the processes that have become pillars of creation in contemporary art.

The critical research of Vilayanur S. Ramachandran, a neurologist known for his work in the fields of behavioural neurology and psychophysics, alongside Edward M. Hubbard, clarify and focus the concepts, meanings and

Plural ha sido la celeste historia de mi corazón...
[Plural has been the heavenly story of my heart ... ]
Rubén Darío
This book intends to provide an update of the knowledge acquired in the last two centuries of study of synaesthesia, from the beginning of the nineteenth century up to nowadays. It is targeted at researchers, university and music school students and to those from diverse disciplinary contexts who would like to discover the history of synaesthesia and the neuroscientific explanations or would like to experiment with the possible applications in language, arts and design.

The book is the result of the international collaboration of an important group of researchers who have been participants in at least one of the conferences on Synesthesia: Science and Art (2005, 2007, 2009, 2012, 2015) organized by the International Foundation ArteCittà, Politecnico of Milan, University of Granada and American Synesthesia Association (ASA).

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