



Università
degli Studi di
Messina



Cognitive Futures

Cognitive Futures
in The Arts and Humanities

Cognitive Tools in Action
Messina (Italy) 2025 – 28-30 May 2025

May 28 – COSPECS

- 9:00am Welcome desk and registration
- 9:30am Opening remarks: Carmelo Porto (Head of Department); Alessandra Falzone (PhD Program Coordinator); Valentina Cuccio and Francesco Parisi (organizers)
- 10:00am Plenary: **Lambros Malafouris, *People are STRANGE*** (Chair F. Parisi)
- 11:00am Coffee break
- 11:30am-1:00pm Parallel Sessions (ground floor)

Aula Magna
(1st floor)

Room A214	Room A203	Room A200	Room A202	Room A201
<i>Arts and Literature as Symbolic Tools for Cognition 1</i> Chair V. CUCCIO	<i>Material and Embodied Creativity</i> Chair R. GAMBINO	<i>Beyond human Cognition: Extension and Prosthetics</i> Chair J. BODINI	<i>Performative Arts, Cognition and the Body 1</i> Chair L. IENI	<i>Narratives and Computational Thinking</i> Chair F. PARISI
A. COOK <i>'Do thou stand for my father': cognitive tools in action in the language and performance of Shakespeare's Henry IV</i>	P. GARRATT <i>Difficult Style and Embodied Cognition: Victorians and the 4Es</i>	M. AUVRAY, A. DE LAGARDE, F.B. ESCOBAR <i>Hearing social touch: Sensory conversion technologies and their effect on cognition</i>	A. DIAZ BARRIGA <i>Occluded Puppeteers and Self-Aware Spectators: Strategic Distancing as a Tool of Embodied Cognition</i>	N. CHIAPPUCCI <i>Reframing Creative Writing: How Computational Models Overdefine Narrative Frames in Screenplays</i>
D. BARYSHNIKOVA <i>The Dynamic Plurality of Lived Consciousness: Cognition, Representation, and Interpretation in Pavel Ulitin's Writings</i>	M.D. KOUKOUTI <i>Making Mirrors: Artistic Creation as Self-reflection</i>	C. EVANGELISTA, M. TANAKA, M. CARROZZINO, M. BERGAMASCO <i>Sound Caption in Virtual Environments as a resource for enhancing presence: an analysis from 2017 to 2023</i>	D. LEBERG, S. SAUER <i>Dancing with Skeksis: Immersive Materiality and Distributed Cognition in Puppet-Based Television</i>	M. BARBERA, A. RE <i>Enactivism and cognition: exploring the link between spatial navigation and computational thinking</i>
R. SHAUGHNESSY <i>Cognitive economies of errors</i>	T. KUBIKOWSKI <i>Categorisations Clashing: The Overlooked Tool of the Emblem</i>	A. CONSTANT, A. CLARK <i>Supertooling the supersized mind: A complete solution to the recruitment puzzle of the extended mind</i>	J. HAUTSCH, R. ALEXANDER <i>Media Fandom's Impact on Image Viewing Behaviors: A Neural Network Analysis</i>	G. CITTÀ, A. CHIFARI, S. OTTAVIANO, S. PERNA, A. RE, C. TOSTO, M. GENTILE <i>The body as a cognitive resource: new directions for computational thinking at school</i>

■ 1:00pm Lunch



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■ 2:30pm Symposium: Michele Cometa, Vittorio Gallese,
The Paleoaesthetics of Embodiment: From Tools to Symbols (Chair M. Montalti)

■ 3:30pm Coffee break

■ 4:00pm-6:00pm Parallel Sessions (ground floor)

Aula Magna (1st floor)

Room A200	Room A214	Room 201	Room A203	Room A202
<i>Embodiment, Space, and Artefacts</i> Chair S. SARTORI	<i>Performative Arts, Cognition and the Body 2</i> Chair G. PULVIRENTI	<i>Metaphorical Cognition</i> Chair M. MONTALTI	<i>Paleocognition and Phenomenology in the Embodied Framework</i> Chair E. LEONE	<i>Performative Arts, Cognition and the Body 3</i> Chair M. MURPHY
J. FINGERHUT <i>Urban Aesthetics and 4E Cognition</i>	E. RAITEROVÁ <i>Reconsidering Narcissism: Prosocial Learning in Contemporary Participant-Oriented Performances</i>	A. HOLM <i>Mediating Authenticity: Multilingualism and Metaphoric Gestures as Communicative Resources in Spoken Word Poetry</i>	E. PREZIOSO <i>Time Future in Time Past: Memory, Material Culture, and the Phenomenology of Temporal Experience</i>	E. Warburton <i>Fugitive intersubjectivity: Dance as cognitive tool</i>
M. BERNINI <i>Metaleptic Tourism: Permeability Practices Between Fiction and Reality</i>	G. STANKIEWICZ <i>Quatralia. The Conscious Way to the Onstage Unconsciousness</i>	P. ERRINGTON <i>"Getting" poetry: How reading tasks modulate the processing and aesthetic experience of poems</i>	M. PIZZATO <i>From Paleo-Performances to Cognitive Stages and Dangerous Screen Melodramas</i>	A.E. FERRUZZA MARCHETTA <i>An Embodied Learning Experience through Dance Movement Therapy for the students of Primary Education Science</i>
G.F. ARTESE, M.O. CASPER <i>Cognition at Work: Toward a Hands-on Science of the Mind</i>	C. MINASI <i>Embodied Landscape. Affective and cognitive refiguration of the landscape</i>	N. LANGIULLI, M. COËGNARTS <i>Embodied Visual Meaning in Cinema: From Dynamic Patterns to Metaphors</i>	E. FUGALI <i>The Inherently Embodied and Extended Nature of Cognition: From Motor Intentionality to Symbolic Function Through Sensory Organs and Artifacts</i>	E. MIGNOSI, F. BATTISTA <i>Learning, creating and recognizing oneself through the body and art: the role of Dance movement therapy</i>
D. ANASTASI <i>Architecture as a Cognitive Tool: Biomorphism and the Embodied Nature of Space</i>	E. McDOWELL <i>Participatory sense-making in theatre-making and marketing: from transaction to enaction in arts and cultural management and policy</i>	G. GAUCHE <i>Setting boundaries: a critique of the concept of "container" in Conceptual Metaphor Theory</i>	L. DE STEFANO <i>What AI Still Can't Do: Rethinking Artificial Cognition Through Embodied and Enactive Paradigms</i>	T. CAVALLO <i>The Body that Thinks, Feels, and Heals: From Performative Improvisation to Enactive Metaphor in Educational and Therapeutic Contexts</i>



May 29 – DICAM

- 9:00am Opening remarks: Prof. G. Ucciardello (Head of DiCAM Department)
- 9:30am Plenary: Erik Myin, *Cultural evolution favours extensive minds* (Chair V. Cuccio)
- 10:30am Coffee break
- 11:00am-1:00pm Parallel Sessions

Aula Magna (ground floor)

Room D (1 st floor)	Room E (1 st floor)	Room F (1 st floor)	Room G (1 st floor)	Room M (3 rd floor)	Room N (3 rd floor)
<i>Embodiment and Multimodality</i> Chair P. CAMPIONE	<i>Performative Arts, Cognition and the Body 3</i> Chair D. TOMASELLO	<i>Arts and Literature as Symbolic Tools for Cognition 2</i> Chair A. COLOMBO	<i>Technology and Cognitive Artifacts</i> Chair E. PREZIOSO	<i>Visual Studies and Cognition</i> Chair G. MAFALI	<i>Ethics of Cognitive Tools</i> Chair A. DE CESARIS
F. WALKER <i>Art through the eyes of children: Enhancing children's museum experience</i>	R. KEMP <i>The Situational Self: using somatosensory training, proprioception and kinesthesia as tools to transform the actor's sense of self</i>	A. M. ABRANTES <i>Comics as a cognitive tool for cultural memory A reading of Nora Krug's Heimat. Ein deutsches Familienalbum</i>	L. MOJICA <i>The concrete life of artifacts: Enactive environments beyond immediate action</i>	I. ROTH <i>The cognitive tools of aphantasic visual artists</i>	M. VAN CALCAR <i>Sailing with a speedometer: a case study of tools that teach</i>
D. BARUSEVIČIUS <i>On Relational Memory through Counting Objects and Milieu</i>	C. PENNA <i>Co(g)scenography- more-than-material tools of performance design</i>	I. JAÉN PORTILLO <i>Film as a Tool for Empathy: Body to World</i>	J. CONDEMI, C. FERRIGNO <i>Between empowerment and human enhancement: the Neuralink case</i>	L. IENI <i>How Artistic Representations can generate Fear in the Viewer</i>	M. PROKOP <i>Sensorimotor Norms and Social Norms in the Context of Motor and Craft Skill</i>
L. VANDELANOTTE, B. DANCYGIER <i>Embodied emotion and interaction in a multimodal genre: The case of stance expression in internet memes</i>	M. MURPHY <i>Distributing Cognition for Devised Performance</i>	V. GRISPO <i>Literature and the writing process as tools for Self-healing: The Shaking Woman or a History of my Nerves by Siri Hustvedt</i>	P. MANTELLO <i>Environments of Actuation: Subjectivity in the Age of Neurosomatic Technology</i>	M. TRYBULEC, H. GREIF <i>Making sense of non-representational cognitive artifacts</i>	A. RE, G. CITTÀ, M. GENTILE, C. TOSTO, S. PERNA <i>The impact of technological artifacts on cognition and learning</i>
	J. ARP-DUNHAM <i>To Hold or Not to Hold: The Question of How a Script becomes Action in the Actor's Body</i>	J. SIMON <i>Amplifying Empathy Through Animated Narratives: The Undocumented Experience in Home Is Somewhere Else (2022)</i>	S. VASTA <i>Tools, language and music in the evolution of the human brain</i>	M. PACE <i>Fabrics of interaction: art-based inquiry for cognition</i>	M. PÉREZ-VERDUGO, X. E. BARANDIARAN <i>The equilibration of technical objects: exploring normative layers of technological use</i>



May 29 – DICAM

■ 1:00pm *Lunch* (Poster Session)

■ 2:00pm **Workshops**

Room D (1st floor)

J. BODINI, A. DE CESARIS

*Creativity and digitalization:
A mediapharmacological approach*

Room E (1st floor)

V. CAZZATO, E. MIGNOSI, S. MAKRIS

*Embodied Cognition in Action:
Dance Movement Therapy and Motion Capture for Mental Health and Well-being*

■ 3:30pm **Aula Magna (ground floor) – Plenary**

Gerard Steen, *When is metaphor a cognitive tool in action?* (Chair V. Cardella)

■ 4:30pm *Coffee break*



May 29 – DICAM

■ 5:00pm-6:30pm Parallel sessions

Room D (1 st floor)	Room E (1 st floor)	Room F (1 st floor)	Room G (1 st floor)	Room M (3 rd floor)	Room N (3 rd floor)
<p><i>Environment and Technology 3</i> Chair R. GAMBINO</p>	<p><i>Pre-formed panel Creative Processes as Cognitive Tools: Participatory Arts as Living Labs</i> Chair M. CALBI</p>	<p><i>Embodiment and Multimodality in Linguistic Cognition 2</i> Chair V. CUCCIO</p>	<p><i>Psychedelics and Cognitive Epistemic Tools</i> Chair A. COLOMBO</p>	<p><i>Visual Studies and Cognition 2</i> Chair J. FINGERHUT</p>	<p><i>Pre-formed panel Training Virtue: Early Modern Cognitive Tools</i> Chair J. CONDEMI</p>
<p>K. KUKKONEN <i>Stacked Ecologies on the Beach</i></p>	<p>R. HERBERT <i>Alternate worlds: Multisensory participatory arts initiatives, situated cognition and consciousness</i></p>	<p>S. PANI <i>Imagining the question: the epistemic role of non-linguistic inquisitiveness</i></p>	<p>L. BRUNET <i>Cognitive semiotics applied to psychedelics heterogeneous uses and interpretations.</i></p>	<p>B. NEBESIO <i>What Makes Cinema Poetic?: A Cognitive Study</i></p>	<p>G. VERSTEEGEN <i>Performing Courtly Love: Conversation and Literature in Fifteenth Century Spain</i></p>
<p>T. EDER <i>Ideomotor theory, predictive processing and literature: Reading Franz Kafka</i></p>	<p>J. WALDUCK, R. HERBERT <i>Arts-based Practices, Modes of Performativity and Embodied Cognition: Introducing the Participatory Arts Play Framework</i></p>	<p>H. TAN <i>A "Push" by any other name: Translanguaging Chekhov's Psychological Gesture</i></p>	<p>D. MONASTERIO LOPEZ, J. OYARZO ALVARADO <i>Conceptual metaphors as epistemic tools in the narrative construction of psychedelic experience</i></p>	<p>M. QUADRATO <i>Enframing Reality: The blurring line of image and reality in drone operations</i></p>	<p>L. DELAINI <i>The Body Remembers: Habit and Virtue in Renaissance Memory and Martial Arts</i></p>
<p>F. FERRARA <i>Visualizing the Imaginary of the Strait of Messina: Cognitive Processes and Symbolic Aspects in the Novel Horcynus Orca</i></p>	<p>N. SHAUGHNESSY <i>World to Mind: 4E Cognition and 4P creativity as tools for mental health research</i></p>	<p>S. FONTANA <i>Embodied Simulation in Sign Language Poetry: a cognitive approach to meaning making in LIS and Visual Vernacular</i></p>	<p>R. WALSH <i>Narrative Cognition, the Implicit, and Semiotic Environments</i></p>	<p>P. PICCIRILLO <i>Cognitive scaffolding and artistic creation. Interfacing material enaction and digital generativity</i></p>	

■ 8:15pm SOCIAL DINNER – Restaurant "La Durlindana"



Cognitive Futures

May 30 – DICAM

■ **10:00am Plenary: Marianna Bolognesi,**
Language-mediated abstraction as a cognitive tool: research methods, challenges, and opportunities (Chair A. Falzone)

■ 11:00am *Coffee break*

■ **11:30am-1:00pm Parallel sessions**

Aula Magna
(ground floor)

Room D (1 st floor)	Room E (1 st floor)	Room G (1 st floor)	Room M (3 rd floor)
<i>Affordance and reading</i> Chair A. ABRANTES	<i>Performative Arts, Cognition and the Body 4</i> Chair I. ROTH	<i>Music and Cognition</i> Chair J. BODINI	<i>Faces, Masks, and Emotions</i> Chair M. MONTALTI
E. SUORANTA <i>Affordances of "Algorithmic" Reading: What Hannu Rajaniemi's Quantum Thief Trilogy Can Teach Us About Democracy</i>	M. MUSILOVÁ <i>Conductive Corporeal Tension. The 'invisible' quality of the actor</i>	V. KOSTKA <i>Multimodality, Conceptual Blending and Image Schema in Music</i>	G. PENNISI <i>Disembodied Faces: Aesthetics and Psychopathology of the Uncanny through Artaud's Portraits</i>
R. GAMBINO, G. PULVIRENTI <i>The Suspicious Reader: a Neurohermeneutical Approach to Literature</i>	M. ADAMOVA <i>Body as a Vehicle: Performers Body as a Mosaic of Idea Representations</i>	S. ALLEGRA <i>(De)scribed performances: a techno-aesthetic approach to musical notation</i>	M. CALBI <i>The Material Agency of Face Masks: Face Masks and Facial Expressions. Shifting from the Gaze of the Onlooker to the Wearer's Experience</i>
R. ZAVOIANU PETROVICI <i>Affordances in action – from intertextuality to aesthetic distance</i>	S. HAVLÍČKOVÁ KYSOVÁ <i>Restoring VERTICALITY. Image Schemas as a Tool for Analysis of Contemporary Productions of Baroque Opera</i>	B. GENCO <i>Clanghenology: Introduction, Proposals, Perspectives</i>	S. SARTORI, M. CALBI <i>The Material Agency of Face Masks: Mediating Body Ownership and Sense of Agency</i>
		E. DANZÌ <i>Em-Body Music: Body Percussion as a Crossmodal Cognitive Tool</i>	

■ 1:00pm *Lunch (Poster)*



Cognitive Futures

May 30 – DICAM

■ 2:30pm Special Panel - Room K (2nd floor)

John Sutton, *Cognitive tools, wayfinding, and place memory: artistic and technological tensions*

Michael Wheeler, *The Grid and the Groove: Process Narrativity and Situated Sense-Making*

(Chair L. Ieni)

■ 3:30pm Plenary – Room K (2nd floor)

Anna Ciaunica, *The Forgotten Body: The Co-Embodied Origins of the Human Mind*

(Chair A. Colombo)

■ 4:30pm Closure

■ 5:30pm *Cocktail on the beach* – Lido Horcynus Orca

