



COGNITIVE TOOLS IN ACTION

Messina (Italy), 28-30 May 2025

May 28 – COSPECS – Aula Magna (1st floor)

9:00 – Welcome desk and registration

9:30 – Opening remarks: Carmelo Porto (Head of Department); Alessandra Falzone (PhD Program Coordinator);

Valentina Cuccio and Francesco Parisi (organizers)

10:00 – Plenary: Lambros Malafouris, *People are STRANGE* (Chair F. Parisi)

11:00 – Coffee break

11:30/13:00 – Parallel Sessions (ground floor)

<i>Arts and Literature as Symbolic Tools for Cognition 1 (28-1)</i> Room A214 Chair V. Cuccio	<i>The 4E Cognition Framework (28-2)</i> Room A203 Chair R. Gambino	<i>Beyond human Cognition: Extension and Prosthetics (28-3)</i> Room A200 Chair J. Bodini	<i>Performative Arts, Cognition and the Body 1 (28-4)</i> Room A202 Chair L. Ieni	<i>Narratives and Computational Thinking (28-5)</i> Room A201 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>	T. Kubikowski - <i>Categorisations Clashing: The Overlooked Tool of the Emblem</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>		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>

13:00 – Lunch

28 MAY COSPECS

14:30 – Aula Magna – Symposium: Michele Cometa, Vittorio Gallese,
The Paleoaesthetics of Embodiment: From Tools to Symbols (Chair M. Montalti)

15:30 – Coffee break

16:00/18:00 – Parallel Sessions (ground floor)

<i>Embodiment, Space, and Artefacts (28-6)</i> Room A200 Chair S. Sartori	<i>Performative Arts, Cognition and the Body 2 (28-7)</i> Room A214 Chair G. Pulvirenti	<i>Metaphorical Cognition (28-8)</i> Room 201 Chair M. Montalti	<i>Paleocognition and Phenomenology in the Embodied Framework (28-9)</i> Room A203 Chair E. Leone	<i>Performative Arts, Cognition and the Body 3 (28-10)</i> Room 202 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 - Aula Magna (ground floor)

9:00 – Opening remarks: Prof. G. Ucciardello ((Head of DiCAM Department))

9:30 – Plenary: Erik Myin, *Cultural evolution favours extensive minds* (Chair V. Cuccio)

10:30 – Coffe break

11:00/13:00 Parallel Sessions

<i>Embodiment and Multimodality</i> (29-1) Room D (1 st floor) Chair P. Campione	<i>Performative Arts, Cognition and the Body</i> 3 (29-2) Room E (1 st floor) Chair D. Tomasello	<i>Arts and Literature as Symbolic Tools for Cognition</i> 2 (29-3) Room F (1 st floor) Chair A. Colombo	<i>Technology and Cognitive Artifacts</i> (29-4) Room G (1 st floor) Chair E. Prezioso	<i>Visual Studies and Cognition</i> (29-5) Room M (3 rd floor) Chair G. Mafali	<i>Ethics of Cognitive Tools</i> (29-6) Room N (3 rd floor) 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>

29 MAY - DICAM

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>
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13:00 – Lunch (Poster Session)

14:00 – Workshops

Room D (1st floor) J. Bodini, A. De Cesaris <i>Creativity and digitalization: A mediapharmacological approach</i>	Room E (1st floor) V. Cazzato, E. Mignosi, S. Makris <i>Embodied Cognition in Action: Dance Movement Therapy and Motion Capture for Mental Health and Well-being</i>
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15:30 – Aula Magna – Plenary

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

16:30 – Coffee break

29 MAY - DICAM

17:00/18:30 - Parallel sessions

<i>Environment and Technology 3 (29-7) Room D (1st floor) Chair R. Gambino</i>	<i>Pre-formed panel Creative Processes as Cognitive Tools: Participatory Arts as Living Labs Room E (1st floor) Chair M. Calbi</i>	<i>Embodiment and Multimodality in Linguistic Cognition 2 (29-9) Room F (1st floor) Chair V. Cuccio</i>	<i>Psychedelics and Cognitive Epistemic Tools (29-10) Room G (1st floor) Chair A. Colombo</i>	<i>Visual Studies and Cognition 2 (29-11) Room M (3rd floor) Chair J. Fingerhut</i>	<i>Pre-formed panel Training Virtue: Early Modern Cognitive Tools (29-12) Room N (3rd floor) Chair J. Condemni</i>
K. Kukkonen - <i>Stacked Ecologies on the Beach</i>	R. Herbert - <i>Alternate worlds: Multisensory participatory arts initiatives, situated cognition and consciousness</i>	S. Pani - <i>Imagining the question: the epistemic role of non-linguistic inquisitiveness</i>	L. Brunet - <i>Cognitive semiotics applied to psychedelics heterogeneous uses and interpretations.</i>	B. Nebesio - <i>What Makes Cinema Poetic?: A Cognitive Study</i>	G. Versteegen - <i>Performing Courtly Love: Conversation and Literature in Fifteenth Century Spain</i>
T. Eder - <i>Ideomotor theory, predictive processing and literature: Reading Franz Kafka</i>	J. Walduck, R. Herbert - <i>Arts-based Practices, Modes of Performativity and Embodied Cognition: Introducing the Participatory Arts Play Framework</i>	H. Tan - <i>A "Push" by any other name: Translanguaging Chekhov's Psychological Gesture</i>	D. Monasterio Lopez, J. Oyarzo Alvarado - <i>Conceptual metaphors as epistemic tools in the narrative construction of psychedelic experience</i>	M. Quadrato - <i>Enframing Reality: The blurring line of image and reality in drone operations</i>	L. Delaini - <i>The Body Remembers: Habit and Virtue in Renaissance Memory and Martial Arts</i>
F. Ferrara - <i>Visualizing the Imaginary of the Strait of Messina: Cognitive Processes and Symbolic Aspects in the Novel Horcynus Orca</i>	N. Shaughnessy - <i>World to Mind: 4E Cognition and 4P creativity as tools for mental health research</i>	S. Fontana - <i>Embodied Simulation in Sign Language Poetry: a cognitive approach to meaning making in LIS and Visual Vernacular</i>	R. Walsh - <i>Narrative Cognition, the Implicit, and Semiotic Environments</i>	P. Piccirillo - <i>Cognitive scaffolding and artistic creation. Interfacing material enaction and digital generativity</i>	

20:30 SOCIAL DINNER – Restaurant “La Durlindana”

30 MAY DICAM

May 30 – DICAM – Aula Magna (ground floor)

10:00 – Plenary: Marianna Bolognesi,

Language-mediated abstraction as a cognitive tool: research methods, challenges, and opportunities

(Chair A. Falzone)

11:00 – Coffe break

11:30/13:00 Parallel sessions

<i>Affordance and reading</i> 30-1 Room D (1 st floor) Chair A. Abrantes	<i>Performative Arts, Cognition and the Body 4 (30-2)</i> Room E (1 st floor) Chair I. Roth	<i>Music and Cognition</i> (30-3) Room G (1 st floor) Chair J. Bodini	<i>Faces, Masks, and Emotions</i> (30-4) Room M (3 rd floor) 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 - <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. Danzi - <i>Em-Body Music: Body Percussion as a Crossmodal Cognitive Tool</i>	

13:00 – Lunch (Poster)

30 MAY DICAM

14:30 – 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)

15:30 – Plenary – Room K (2nd floor)

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

(Chair A. Colombo)

16:30 – Closure

17:30 – Cocktail on the beach – Lido Horcynus Orca