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The Labyrinth University of Kent

welcome

A very warm welcome to the sixth annual conference of the Cognitive Futures in the Arts and Humanities, hosted this year by the School of Arts in the Faculty of Humanities at the University of Kent, and the University Research Centre for Cognition, Kinesthetics and Performance. . Since its inception in 2013, the conference has provided an unparalleled forum for researchers to further the rich and exciting dialogue between the arts and humanities and the broad field of cognitive sciences, and this conference represents the range, diversity and vibrancy of the work it has fostered, with papers and panels addressing literature, theatre and performance, dance, philosophy, art history and much more. We are delighted to see increased representation from music and film at this year's conference, following last year's change of title to the arts and humanities which is also reflected in this year's keynotes.

Kent staff from the Centre for Cognition, Kinesthetics and Performance have participated in the network from the start, growing its membership across the humanities, with colleagues from Literature and Linguistics, Music, Engineering and Digital Arts, Computing, Architecture, Philosophy and Psychology engaging with the centre's activities. Our research community includes increasing numbers of postgraduate students, several of whom are co-supervised across disciplines. The influence of this interdisciplinary context for their work is evident in the statements below from a selection of the Kent postgraduates as our cognitive futures.

On Shakespeare

Shakespearean performance can suck you in, churn you up, and live on in the mind and body for decades. I am fascinated, as someone originally trained in the sciences, by how and why such potentially powerful intellectual and emotional responses can be provoked. The Cognitive Sciences are providing useful tools to explore further and gain insight into the factors and processes involved.

Jane Ingram, continuing PhD, School of Arts and English

On actor training

The shift towards cognitive analysis within actor-training has had a strong impact on me as a practitioner. I find myself not just questioning the methods more, but also being able to understand why something is happening and how to go about solving it – rather than relying fully on “gut-instinct”. The research underpinning my thesis is being shown to me time and time again, through practice, in my students and I

understand them in a different way to before. It has, no doubt, made me a better, and more empathic, teacher.

Philippa Strandberg-Long, continuing PhD, School of Arts

On participatory practices

A cognitive perspective in my research on participation in performance has been central better understanding the experience of agency. Cognitive philosophy is a fascinating field with interdisciplinary connections and it's been really exciting to explore the dialogue between concepts such enaction and dynamic systems in relationship to participatory performance and theatre; for me these approaches are complimentary and provide new perspectives on each other.

Dr Astrid Breel, Kent, PhD 2018

With 54 panels and 154 papers, the conference draws together 180 contributors from across the world, reflecting the international reach of our shared activities. We hope that these three days will create opportunities for conversation, collaboration and conviviality, and for you to renew old acquaintances and make new ones. We extend a particular welcome to our four distinguished keynote speakers: Maaïke Bleeker (Utrecht University), Eric Clarke (University of Oxford), Margrethe Bruun Vaage (University of Kent), and Amy Cook (Stony Brook University). The programme also includes two roundtable sessions in which invited speakers will reflect on the conference themes. The first (Monday) draws together distinguished expertise in cognition and creativity (Philip Barnard, Gregory Curry, Ilona Roth and Paul Sowden), while the second (Tuesday) features a selection of Kent staff from our Canterbury and Medway campuses representing literature and linguistics, philosophy, dance, music and theatre (Kevin Dawe, Ruth Herbert, Shaun May, Jeremy Scott, Nicola Shaughnessy, Melissa Trimmingham, Freya Vass-Rhee).

We also hope that you find the time to make the most of the beautiful city of Canterbury, home to the UK's European university and its literary heritage as well as enjoying the coastal surroundings, including the popular seaside resort of Whitstable, the historic Dickensian Broadstairs and the beautiful sandy beaches stretching around the Isle of Thanet.

The Cognitive Futures Conference team wish to thank the School of Arts for supporting this year's event.

cognitive futures committee 2018



Professor Nicola Shaughnessy

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Professor of Performance at the University of Kent where she founded the Centre for Cognition, Kinesthetics and Performance. Her research and teaching interests are in the areas of contemporary performance, applied and socially engaged theatre, identity, autobiography and neurodiversity. Her interdisciplinary collaborations explore the intersections between cognitive and affective neuroscience and theatre through creative and participatory research methods. She was Principal Investigator for the AHRC funded project 'Imagining Autism: Drama, Performance and Intermediality as Interventions for Autism.' Her publications are wide ranging with essays in *Interdisciplinary Science Reviews* (2013), the *Wiley Handbook of Developmental Psychopathology* (2017) and *The Cognitive Humanities* (2016) as well as her contributions to theatre and performance studies. She is the author of *Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice* (Palgrave, 2012) and the edited collection *Affective Performance and Cognitive Science: Body, Brain and Being* (Methuen, 2013). She is series editor (with Professor John Lutterbie) for Methuen's *Performance and Science* volumes for which she is contributing a new collection (co-edited with Philip Barnard): *Performing Psychologies: Imagination, Creativity and Dramas of the Mind* (2018).



Dr Melissa Trimmingham BA Oxon, PGCE, PhD

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Melissa Trimmingham is a Senior Lecturer in Drama at the University of Kent. Her research interests are cognitive approaches to applied theatre and puppetry, contemporary performance, Modernism and the Bauhaus theatre. As a researcher on the Arts and Humanities Research Council project 'Imagining Autism: Drama, Performance and Intermediality as Interventions for Autistic Spectrum Conditions' 2011-2014 she developed drama interventions with children on the autistic spectrum using puppetry, masks, costumes, sound, light and projection in immersive

environments. She has published widely on the use of puppetry, masks, costume and media with autistic children. Her monograph *The Theatre of the Bauhaus: the Modern and Postmodern stage of Oskar Schlemmer* was published in 2011.



Dr Freya Vass Rhee

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Freya's principal research interests include cognitive dance studies, dance dramaturgy, performativity, devising, and arts-sciences interdisciplinarity. Following a professional dance career, she studied Linguistics and Cognitive Science (UCLA) before completing an interdisciplinary PhD at the University of California, Riverside. She collaborated with choreographer William Forsythe in the creation of over 15 works as Dramaturg and Production Assistant of The Forsythe Company (2006-13) and was an Associate Researcher in the MotionBank projects' Dance Engaging Science Network (2010-13). She is currently producing a monograph examining Forsythe's works and working methods from an array of cognitive approaches, and is also collaborating on empirical dance research designs.



Dr Jeremy Scott Senior Lecturer English Language and Linguistics University of Kent UK

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Jeremy Scott writes, teaches and researches on the border between literature and language studies, specifically in the areas of stylistics, narratology and creative writing. His current research interests are in fictional technique, literary representations of dialect, the relationship between narratives and identity, stylistics-based approaches to creative writing, and portrayals of Englishness in fiction. As well as his own fiction, he has published on stylistics, cognitive poetics, contemporary British and Irish fiction and travel literature.

keynotes



Professor Maaïke Bleeker

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Monday 2nd July 9.15am – 10.15am Keynote 1

Professor of Theatre Studies at Utrecht University

Maaïke Bleeker is a professor of Theatre Studies at Utrecht University. Her research focuses on perception and meaning making in performance, dance, theatre and the arts, as well as in science and in public life. She combines approaches from the arts and performance with insights from philosophy, media theory and cognitive science.



Dr Margrethe Bruun Vaage

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Tuesday 3rd July 5.15pm – 6.15pm Keynote 3

Film and Media – Lecturer University of Kent Canterbury

Margrethe Bruun Vaage's main area of research is the spectator's engagement with fictional films and television series, and more specifically the imagination, the emotions and the moral psychology of fiction.

Her most recent publication is the monograph *The Antihero in American Television* (Routledge 2016), in which she explores how we as spectators engage with morally bad main characters in television series such as *The Sopranos*, *The Wire*, *Dexter* and *Breaking Bad*.

She holds a PhD in media studies from the University of Oslo, and has published widely in Norwegian and English, with papers in journals and anthologies in aesthetics, philosophy and film studies, such as the *British Journal of Aesthetics*, *Midwest Studies in Philosophy*, and *Screen*.

She is currently the School Deputy Director of Graduate Studies (PGT).



Professor Eric Clarke

eric.clarke@music.ox.ac.uk

Tuesday 9.15am – 10.15am Keynote 2

Heather Professor of Music at the University of Oxford, and a Professorial Fellow of Wadham College.

He has published on a variety of topics in the psychology of music, ecological approaches to music perception, musical meaning, music and consciousness, musical creativity, and the analysis of pop music. Recent and ongoing projects include work on music, empathy and cultural understanding; and empirical and historical approaches to the performance of C19th orchestral and chamber music. His books include *Empirical Musicology* (OUP 2004, with Nicholas Cook), *Ways of Listening* (OUP 2005), *The Cambridge Companion to Recorded Music* (CUP 2009, with Nicholas Cook, Daniel Leech-Wilkinson and John Rink), *Music and Mind in Everyday Life* (OUP 2010, with Nicola Dibben and Stephanie Pitts), *Music and Consciousness* (OUP 2011, with David Clarke), and *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* (OUP 2017, with Mark Doffman). He is on a number of editorial boards and was elected a member of Academia Europaea in 2009, and a Fellow of the British Academy in 2010.



Professor Amy Cook

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Wednesday 4th July 9.15am – 10.15am Keynote 2

**Associate Professor Theatre Arts & English
Departments Stony Brook University**

Amy Cook is the author of *Building Character: The Art and Science of Casting* (U of M Press, 2018), *Shakespearean Neuroplay* (Palgrave, 2010) and co-editor of *Theatre, Performance and Cognition* (Methuen 2016). This year she has chapters in *The Oxford Handbook of 4E Cognition* (2018), *The Routledge Companion to Theatre, Performance, and Cognitive Science* (2018), and *The Cambridge Companion to Shakespeare's Language* (2018).

This fall she will be the chair of the Art Department at Stony Brook University.

film screening

In association with Cognitive Futures Conference and The Gulbenkian Theatre

Dark River cert 15



Monday 2 July 8pm Gulbenkian Cinema

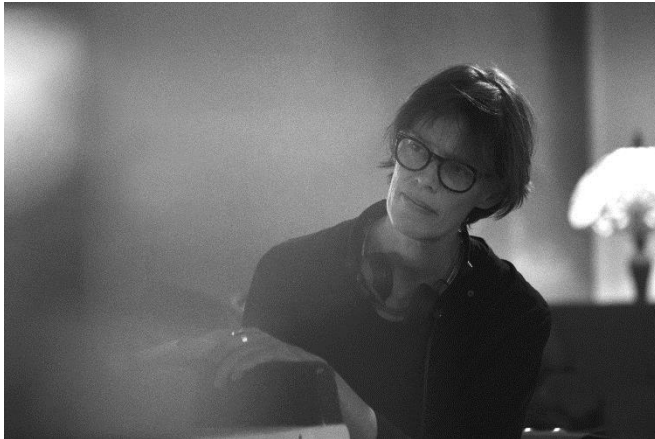
From the director of *The Arbor* and *The Selfish Giant*, *Dark River* is a tale of sibling resentment inspired by the novel *Trepass* by Rose Tremain.

Following the death of her father, Alice (Ruth Wilson) returns to her home village for the first time in 15 years, to claim the tenancy to the family farm she believes is rightfully hers.

Her return provokes a bitter dispute with her brother (Mark Stanley) over the once beautiful small holding on the Yorkshire moors and unearths traumatic memories that have lain dormant for years.

Acute and sensitive, Clio Barnard's latest evokes the majesty and austerity of rural Yorkshire, using it as a silent witness to a troubling tale of a damaged family trying to cope with the past. *Dark River* is deeply poetic and rich in psychological subtlety, with well-directed performances from Ruth Wilson and Mark Stanley.

FilmTalk: Followed by discussion with Margrethe Bruun Vaage Film and Media Lecturer, School of Arts and Clio Barnard, director. In association with Cognitive Futures Conference, University of Kent.



Clio Barnard

Clio Barnard completed her third feature, *DARK RIVER*, for Moonspun, Left Bank, Film4 and BFI in 2017. Starring Ruth Wilson, Mark Stanley and Sean Bean it centres on a bitter dispute between a brother and sister over the tenancy of their farm.

Her second feature, *THE SELFISH GIANT*, premiered as part of Cannes Director's Fortnight 2013 and won the Europa Cinema Label's Best European Film. The film was released by Artificial Eye in Autumn 2013 and was nominated for Outstanding British Film in the 2014 BAFTA Awards.

THE ARBOR, her first feature-length documentary film about Bradford playwright Andrea Dunbar, received huge critical success on its release in 2010, and numerous awards including The Douglas Hickox Award at the British Independent Film Awards (BIFAs), Best Screenplay at the Evening Standard British Film Awards, Best British Newcomer at the BFI London Film Festival, Best New Documentary Filmmaker at Tribeca and The Grierson Award for Best Cinema Documentary.

Clio Barnard is a Reader in the Film Studies Department at the University of Kent.



COGNITIVE FUTURES CONFERENCE 2018

DAILY SCHEDULE

SUNDAY 1st JULY 2018

GRIMOND

5.00 – 6.00pm	Neuro Diverse friendly PG Meet and Greet	GRIMOND FOYER
6.00 – 8.00pm	Drinks Reception	GRIMOND FOYER

MONDAY 2nd JULY 2018

GRIMOND

7.45 – 9.00am	Breakfast	TURING COLLEGE HUT-8
8.30 – 8.50am	PG tour of facilities/Gulbenkian/Jarman	
9.00 – 9.15am	Welcome to the Conference	
9.15 – 10.15am	Keynote 1 Dr Maaike Bleeker	
10.15 – 10.30am	Break for coffee	
10.30 – 11.50am	Panel 1A, 1B, 1C, 1D, 1E, 1F, 1G	
11.50am – Midday	Break for coffee	
Midday – 1.00pm	Roundtable “Cognitive Creativity” CKP sponsored Dr Philip Barnard, Professor Gregory Currie, Dr Ilona Roth, Professor Paul Sowden	
1.00 – 2.00pm	LUNCH	
2.00 – 3.20pm	Panel 2A, 2B, 2C, 2D, 2E, 2F, 2G	
3.20 – 3.40pm	Break for coffee	
3.40 – 5.00pm	Panel 3A, 3B, 3C, 3D, 3E, 3F, 3G	

GULBENKIAN FILM SCREENING

7.00 - 8.00pm	Meet in foyer
8.00 – 9.30pm	Screening of ‘Dark River’ cert 15 Warning adult content

Following the death of her father, Alice (Ruth Wilson) returns to her home village for the first time in 15 years, to claim the tenancy to the family farm she believes is rightfully hers.

Director & writer: Clio Barnard

Stars: Ruth Wilson, Mark Stanley, Sean Bean

9.30 – 10.30pm Q&A Margrethe Bruun Vaage with Clio Barnard

TUESDAY 3rd JULY 2018

GRIMOND

7.45 – 9.00am	Breakfast	TURING COLLEGE HUT-8
9.15 – 10.15am	Keynote 2 Professor Eric Clarke	
10.15 – 10.30am	Break for coffee	
10.30 – 11.50am	Panel 4A, 4B, 4C, 4D, 4E, 4F, 4G	
11.50 – Midday	Break for coffee	
Midday – 1.00pm	Roundtable “Kent and Medway”	
1.00 – 2.00pm	LUNCH	
2.00 – 3.20pm	Panel 5A, 5B, 5C, 5D, 5E, 5F, 5G	
3.20 – 3.40pm	Break for coffee	
3.40 – 5.00pm	Panel 6A, 6B, 6C, 6D, 6E, 6F, 6G	
5.15 – 6.15pm	Keynote 3 Professor Margrethe Bruun Vaage	
7.00pm – midnight	Conference Dinner and Bar	DARWIN CONFERENCE SUITE

WEDNESDAY 4th JULY 2018

GRIMOND

7.45 – 9.00am	Breakfast	TURING COLLEGE HUT-8
8.00 – 9.00am	Breakfast Meeting of C F Committee 2017/18/19	
GRIMOND		
9.15 – 10.15am	Keynote 2 Professor Amy Cooke	
10.15 – 10.30am	Break for coffee	
10.30 – 11.50am	Panel 7A, 7B, 7C, 7D, 7E, 7F, 7G	

11.50am – Midday Break for coffee

Midday – 1.20pm Panel 8A, 8B, 8C, 8D, 8E, 8F, 8G

1.20 – 2.20pm LUNCH

2.20 – 3.20pm Plenary

3.20 – 4.00pm End and coffee

End of Cognitive Futures Conference 2018

roundtables

Monday 2 July Midday – 1.00pm

Roundtable “Cognitive Creativity”

Dr Philip Barnard (see abstracts)

Professor Gregory Currie -Professor of Philosophy

I was educated at the London School of Economics and the University of California, Berkeley. I have taught at universities in Australia, New Zealand and the United States. I joined the Department of Philosophy at the University of York in 2013. I have published a number of articles and books, mostly on the arts and their relation to the mind. My next book is *Fiction and Cognition* (Oxford University Press, forthcoming).

Dr Ilona Roth

I am a Senior Lecturer in Psychology in the Department of Life, Health and Chemical Sciences, Science Faculty at OU. I studied Psychology, Philosophy and Physiology at Oxford University, and completed a D.Phil. thesis on Visual Selective Attention in the Department of Experimental Psychology. I originally joined the Open University as a member of the Psychology Discipline, Faculty of Social Sciences, and moved to the Science Faculty in 2005. I am a chartered member and associate fellow of the British Psychological Society.

Professor Paul Sowden (see abstracts)

Panel Sponsored by CKP

COGNITION, KINESTHETICS AND PERFORMANCE

The wish to see a centre for studies in the field emerged in response to a number of synergies developing amongst scholars in the School of Arts and the desire to have a forum for generating interdisciplinary research through collaborative work. It now involves academics and practitioners from a range of disciplines including Drama, Psychology, Film, Architecture, Anthropology, and Engineering & Digital Arts.

CKP aims to play an active role in the development of a national and international network of scholars and practitioners who believe that performance has a significant contribution to make within the field of cognition.

Tuesday 3 July Midday – 1.00pm

Roundtable “Kent and Medway”

CF Committee

Professor Robert Shaughnessy (see thanks section)

Dr Shaun May (see thanks section)

Roanna Mitchell

Born and raised in Germany, I settled in the UK in 2005. At the University of Kent, modules I teach involve physical approaches to acting, performance and devising, body politics, and autobiography and performance. I am programme leader for the MA Physical Acting. In the past I have also taught at Goldsmiths and the Royal Central School of Speech and Drama.

My work, driven by a love of movement and curiosity about the human experience of sense and memory, now moves in three interweaving strands around the theme of our ‘experienced bodies’:

Dr Ruth Herbert, Lecturer in Contemporary and 20th Century Music Performance Medway Campus University of Kent

Ruth Herbert is a music psychologist and performer with diverse research interests in the fields of music in everyday life, music, health and wellbeing, music and consciousness (including ASC and Trance), sonic studies and music education. Further research interests include performance psychology, evolutionary psychology and ethology. As a professional pianist, Ruth has performed with various ensembles, notably recording soundtracks for silent films commissioned by the British Film Institute (BFI) with the piano trio *Triptych*, subsequently touring these works at major venues in the UK and USA (e.g. Barbican and Lincoln Centres).

Professor Kevin Dawe

I joined the School of Music and Fine Art at Kent as Head of School and Professor of Music in early November 2013 (after 12 years at the University of Leeds where I was Professor of Ethnomusicology). I am also a member of the University of Kent’s Centre for Ethnographic Research. My own ethnographic field research includes time spent in Greece, Turkey, Spain, Canada, USA, Papua New Guinea, and East and West Africa. My research is orientated towards the anthropology of sound and music, musical instrument and material culture studies, popular music and music industry studies, ecomusicology and environmental studies, music education, and community and wellbeing projects. My first monograph (2007) focused on bandleaders and entrepreneurship within a Greek island music industry and infrastructure in relation to other performing arts and crafts. My second monograph (2010) was a cross-cultural and contemporary study of the guitar.

panel schedule – Monday 2 July

PANEL 1A 10.30 - 11.50am
Temporality & the Arts
LOCATION Grimond Lecture Theatre 2 (GLT2)
Chair Mark Pizzato
John Lutterbie: Aesthetics, Silence, and Temporality
Kevin Ryan: Musicians in the Moment: Improvisation and Intentions-In-Action
PANEL 1B 10.30 - 11.50am
Corporeality and Cognition
LOCATION Grimond Lecture Theatre 3 (GLT3)
Chair Vera Veldhuizen
Stephen Jurgens: The neuroscience of The Divine Comedy - Inferno: somatic dramaturgy and kinaesthetic video design as a relational theatrical system
Serap Erincin: moved to 5C
Olga Krasa-Ryabets & Inna Tsirlin: Trick of the Eye – visual perception in performance
PANEL 1C 10.30 - 11.50am
Audience Reception and Perception
LOCATION Grimond Seminar 1
Chair Elspeth Jajdelska
James R Hamilton: Performer Power and Character Power
Ellen Gillooly-Kress: Underpinnings of perception: Theatrical audience understanding
Alberto Godioli: 'Dark and Controversial Humor: Towards a Cognitive Typology'

PANEL 1D 10.30 - 11.50am

Consciousness for the Arts and Humanities

LOCATION Grimond Seminar 2

Chair Elżbieta Tabakowska

Matt Hayler: Unconscious Bias: The Politics of Shaped Perceptions

Anezka Kuzmicova: 'The reading consciousness: three common assumptions revisited'

PANEL 1E 10.30 - 11.50am

Embodiments

LOCATION Grimond Seminar 3

Chair Lyuba Bugaeva

Polina Kukar: Empathy in Education: A Narrative Inquiry into Practicing Teachers' Lived Experiences

Daniel Kish & Thomas Tajo: moved to 2C

PANEL 1F 10.30 - 11.50am

Immersion

LOCATION Grimond Seminar 4

Chair Isabel Jaén Portillo

Sadia Sadia: Catharsis and the Encompassing Environment in Art in the Neo-Digital Age

Anton Rey and Thomas Grunwald: Pimp Your Selves: A Research on the Outskirts of Identity, based on Actor & Avatar

Kirsten Poortier: Searching for the Critical Potential of the Immersive Art Experience

PANEL 1G 10.30 - 11.50am
Dance in situ
LOCATION Grimond Seminar 5
Chair Marco Bernini
Freya Vass-Rhee: Dancing, in the Dark: Situating a Discipline
Sarah Pini & John Sutton: Dancing Bodies, Sharing Minds: A Cognitive Ecological Approach to Stage Presence
PANEL 2A 2.00 - 3.20pm
Cognitive Approaches to Elizabethan Theatre
LOCATION Grimond Seminar 6
Chair Jane Ingram
Ildiko Solti: "Skill of Skills"? – cancelled
Rick Kemp: Performance, disorder and moral argument: A cognitive analysis of Twelfth Night at The Middle Temple, 1602
Christof Diem: Minding the Grotesque: Responses to New Cognitive Needs in Shakespearean Drama
PANEL 2B 2.00 - 3.20pm
The Nordic Weird: What Strangeness Might Contribute to the Cognitive Humanities
LOCATION Grimond Lecture Theatre 2 (GLT2)
Chair Jeremy Scott
Merja Polvinen
Erik van Ooijen
Kjell Ivar Skjerdingsstad
Karin Kukkonen

PANEL 2C 2.00 - 3.20pm
Educating Aesthetics
LOCATION Grimond Lecture Theatre 3 (GLT3)
Chair Melissa Trimingham
Andrea Pühringer: The musical-aesthetic situation as a basis for music education processes at the primary school level
Olli Aho and Henna-Riikka Peltola: Affective realm of musical affordances
Daniel Kish & Thomas Tajo: FlashSonar or Echolocation Education: expanding the function of hearing and changing the meaning of blindness
PANEL 2D 2.00 - 3.20pm
Narrative Time, Rhythm and Attention
LOCATION Grimond Seminar 1
Chair Elżbieta Tabakowska
Yanna Popova: Human Temporality and Narrative Experience
Marzia Beltrami: Fractal Plot: Italo Calvino's <i>If On a Winter's Night a Traveller</i>
Sibylle Baumbach: Literary Attention in the Brain Attic of Detective Fiction
PANEL 2E 2.00 - 3.20pm
Creativity, Improvisation and Flow
LOCATION Grimond Seminar 2
Chair Angela Pickard
Katia Savrami: Neurons dancing in creativity
Aska Sakuta: Embodied Flow States and its Role in Movement Performance
Biliana Vassileva: Dramaturgies of the Gaga Bodies: Kinesthesia of Language
PANEL 2F 2.00 - 3.20pm
Cognitive Perspectives on Autism
LOCATION Grimond Seminar 3

Chair Jamie Freestone
Abigail Jackson: Affording embodied interactions with technology for the autistic child: adaptation in the face of crisis
Mabel Giraldo : Imitation and autism. Beyond the controversies, the pedagogical “exceedance” of the theatrical action.
Dorys Calvert: Theater, ehealth and neuroscience: the role of the actor in the creation of an emotional assistive technology
PANEL 2G 2.00 - 3.20pm
Early Modern Empathy, Materiality and Affect
LOCATION Grimond Seminar 4
Chair Boyd Branch
Rebecca Yearling: Cognition, emotion and the early modern spectator
Cory Reed: Empathy, Altruism, and Early Modern Activism in the Drama of Cervantes
Sophie Duncan: 'Careful how you put it down': cognition and the haptic from rehearsal to stage
PANEL 3A 3.40 - 5.00pm
Enactivism, empathy, ethics, and embodied practices and applications in theatre and drama
LOCATION Grimond Seminar 5
Chair Jeremy Scott
Rhonda Blair: Cognitive Science and Theatre Directing: Suzan-Lori Parks's In the Blood and Issues of Culture, Ethics, and Politics
Nicola Shaughnessy: 'D/evolving spect/actors and participatory p/arts: ethics and empathy as "other" E's'
Guy Zimmerman: Caryl Churchill and the New Unnamable presented by Robert Shaughnessy
PANEL 3B 3.40 - 5.00pm
Rethinking Aesthetics
LOCATION Grimond Seminar 6
Chair Lily Wei
Margaret Freeman: The Aesthetics of Sensate Cognition

Ancuta Mortu: Cognitive Frames of Reference in Art Historical Writing
Elżbieta Tabakowska: The Cognitive Present: Visual Art and Verbal Expression
PANEL 3C 3.40 - 5.00pm
Cognitive Rethinkings: Literature
LOCATION Grimond Seminar 7
Chair tbc
Michael Winkelman: 'Bitterly Hating Bad Literature': A Cognitive Offensive
Ana Margarida Abrantes: Setting goals, finding gains, bridging gaps. Criticism of cognitive literary studies
Ben Morgan: Arendt and Acting with Others: A Cognitive Re-thinking of The Human Condition (1958)
PANEL 3D 3.40 - 5.00pm
The Play's the Thing: Emotion and Response
LOCATION Grimond Seminar 8
Chair Robert Shaughnessy
Osita Ezenwanebe: "Mediating Audience Response in the Theatre of Ayakoroma's Dance on his Grave"
Aimee Knupsky and M. Soledad Caballero: 'Despair will give me strength': Joanna Baillie's Orra and the Limits of Regulatory Flexibility
PANEL 3E 3.40 - 5.00pm
Why Trust?
LOCATION Grimond Seminar 1
Chair Hannah Newman
Kay Young: Trust, Intersubjectively, and Elena Ferrante
Julie Carlson: Improvisation and Trust
Sowon Park: Trust, Surveillance and Enactivist Cognition

PANEL 3F 3.40 - 5.00pm
Literature, 'We', and the Social Mind
LOCATION Grimond Seminar 2
Chair Ed Tan
Natalya Bekhta: On Social Minds in Fiction: The Representation of Collective Experiences in We-Narratives
Raphael Lyne: We-Representations in Minds and Poems
Mattia Gallotti: A Commentary
PANEL 3G 3.40 - 5.00pm
Opportunities for Empathy in Representations of Conflict and Minorities in Young Adult Fiction
LOCATION Grimond Seminar 3
Chair
Vera Veldhuizen: Children's War Fiction and Construction of Empathy in the Face of Binaries
Anna Savoie: In-group and Out-group Empathy: How Adolescence Creates and Disrupts Binaries in YA Fiction
Anna Purkiss: 'But what must your world be like?': Models of Disability and Opportunities for Empathy in <i>She Is Not Invisible</i>

panel schedule – Tuesday 3 July

PANEL 4A 10.30 - 11.50am
The Social, Evolving, and Imagining Mind
LOCATION Grimond Lecture Theatre 2 (GLT2)
Chair Anezka Kuzmicova
Bruce Alan McConachie (30 minutes + QA): Toward a Consilient Approach to Coevolution, History, and Performance
Jo Bervoets: Disentangling Imagery and Imagination via Autism
Joanna Klara Teske & Arkadiusz Gut: Realist, modernist, and postmodern narratives – their techniques of representing mental states and ways of engaging the reader’s ToM
PANEL 4B 10.30 - 11.50am
Narrative Perspectives
LOCATION Grimond Lecture Theatre 3 (GLT3)
Chair Mabel Giraldo
Daniel Lochman: : Cognitive Memory and Forgetting in Complex Early Modern Narratives
Vera Tobin: Madder Music and Stronger Wine: The Curse of Knowledge, a Narrative Arms Race, Girl and the Problem of Hindsight in the Reception of The Crying Game and Gone
Lyuba Bugaeva: Narration in VR Cinema
PANEL 4C 10.30 - 11.50am
Liminal Minds, States and Presences
LOCATION Grimond Seminar 1
Chair Ruth Herbert
Marco Bernini: Literature and the Awakening Mind: Phenomenal Gaps, Hypnopompic Couplings and the Predictive Self
Adam Powell: Liminal Light or Doubtful Dream: The Case of Joseph Smith’s Angelic Visitor

Ben Alderson-Day: I See a Darkness: The Presence of Others in Hypnagogic States
PANEL 4D 10.30 - 11.50am
Historical Fiction
LOCATION Grimond Seminar 2
Chair Elise Nykänen
Isabel Jaén Portillo: What Cervantes's Don Quixote Teaches Us about Human Development and Emotion
Barabara Simerka: Dancing With the Help: The White Savior and Narrative Empathy in Orange is the New Black
PANEL 4E 10.30 - 11.50am
Cognitive Stylistics
LOCATION Grimond Seminar 3
Chair Jeremy Scott
Nigel McLoughlin: The Mushroom Treatment: A cognitive stylistic analysis of Derek Mahon's 'A Disused Shed in Co. Wexford.'
Bradley Jackson: Intertextuality through a Cognitive Lens: Blending Narratives in Shakespeare's Titus Andronicus
PANEL 4F 10.30 - 11.50am
Physical and Cognitive Artifacts
LOCATION Grimond Seminar 4
Chair Anna Purkiss
Sarah McCarroll: The Cognitive Ecology of Objects and Things at Smallhythe Place
Marcin Trybulec: How do meta-cognitive artifacts work?
Chris De Selincourt: The Boyle Family and Radical Enactivism
PANEL 4G 10.30 - 11.50am
The Body as Instrument

LOCATION Grimond Seminar 5
Chair Lily Wei
Dick McCaw: The Body as an Instrument of What?
Laura Vorweg: Embodiment and Instrumentality: Reconceiving the Body as Instrument
David Wiles: My body is my instrument
PANEL 5A 2.00 - 3.20pm
Poetics and Politics
LOCATION Grimond Lecture Theatre 2 (GLT2)
Chair Michael Wheeler
Ellen Spolsky: ToM Extended: Mind-Reading and the State in Hamlet
Lisa Zunshine: Transparent Bodies
PANEL 5B 2.00 - 3.20pm
Acting and Training
LOCATION Grimond Lecture Theatre 3 (GLT3)
Chair Rhonda Blair
Kate Hunter/Yoni Prior: Copying the Masters: An imitative approach to performance training Eavesdropping on the lives of others in the making of 'Earshot'
Boyd Branch: The Science of Improv: Investigating the relationship between improvisational activity and the basal ganglia in learning and cognition
PANEL 5C 2.00 - 3.20pm
Memory and Agency in Movement Performance
LOCATION Grimond Seminar 1
Chair Kevin Dawe
Bettina Blasing: Interdisciplinary research in neuro-cognitive dance science: Building multimodal representations of complex movements in memory

Serap Erincin: Phenomenologies of Becoming the Technologized Body: Cognitive Neuroscience, New Media, and Virtual Bodies in Live Performance

Pil Hansen: The Cognitive and Creative Strategies of Aging Dancers

Sylvia Solakidi: 'Let yourself be a mirror': interrelating agencies of art and neurophysiology
challenging the mind-body divide in Jan Fabre's video performance Do we feel with our brain and think with our heart? (2013)

PANEL 5D 2.00 - 3.20pm

Enacting the Unconscious in Modern Fiction

LOCATION Grimond Seminar 2

Chair Kevin Ryan

Elise Nykänen: Interpersonal Trauma and Body Memory in Marja-Liisa Vartio's Hänen olivat linnut

Anna Ovaska: Intersubjectivity and the Unconscious in Katherine Mansfield's "The Daughters of the Late Colonel" (1920)

Laura Oulanne: Incorporated Restrictions and Transgressions in Jane Bowles's Two Serious Ladies (1943)

PANEL 5E 2.00 - 3.20pm

Space, Action, Knowledge and Creativity

LOCATION APHRA Theatre

Chair Nelly Kupper

Daniella Aguiar & Joao Queiroz: Scenic space as a cognitive tool for creativity in dance

Matthias Sperling: Now That We Know

PANEL 5F 2.00 - 3.20pm

New Definitions for Cognitive Studies

LOCATION Grimond Seminar 3

Chair James Hamilton

Richard Ruppel: Switching Gears: The Challenges, Frustrations, Anxieties, and Rewards of Turning to Cognition

Elsbeth Jajdelska: Can narrative processing change the causality implicit in our world models?
Katherine Kurtz & Georg Theiner: Predicting Category Crises: Towards an Enculturated Predictive Processing Account of Monstrosity
PANEL 5G 2.00 - 3.20pm
Cognition and the Canonical
LOCATION Grimond Seminar 4
Chair Sarah McCarroll
Carla Neuss: Didacticism & Cognitive Dissonance in the Medieval Mystery Cycle Tradition
Nelly Kupper: Neuroscience and the Archetypal Plot
PANEL 6A 3.40 - 5.00pm
Play: Perspectives on Peter Pan
LOCATION Grimond Lecture Theatre 2 (GLT2)
Chair Pascal Nicklas
Naomi Roknowitz: Fantasy, Fiction, Make-Believe Childs' play, and the Foundations of Relational Authenticity
Scott Harshbarger: Hooked: Peter and Wendy and the Epigenetics of Play
PANEL 6B 3.40 - 5.00pm
The Mind, the Extreme, and the Sublime
LOCATION Grimond Seminar 1
Chair Vera Tobin
Robert Lang: 2. Cognitively Mapping 9/11 in Extremely Loud and Incredibly Close (Stephen Daldry, 2011)
Daria Baryshnikova: William S. Burroughs' Cut-ups as a Way to Problematize the Representation of Mind
Jamie Milton Freestone: Extending the neural sublime

PANEL 6C 3.40 - 5.00pm
Choreographic Strategies
LOCATION Grimond Lecture Theatre 3 (GLT3)
Chair Matthew MacKisack
Maya Gavish, Kate Stevens, Scott DeLahunta: Strategizing Choreography: The application of strategies for diversifying dance designs
Philip Barnard - title TBC
Isabelle Choiniere: Cognitive paradigm and phenomenological mediations: a 21st Century proposition of embodiment. Quebec perspective.
PANEL 6D 3.40 - 5.00pm
Performance
LOCATION Grimond Seminar 2
Chair Ben Alderson-Day
Jonathan Fitchett: Improbable interventions: A cognitive approach to accounting for the role of the director-authors in Improbable Theatre's "Lost Without Words" (2017).
Maiya Murphy - Efficacies and Limitations of Using Autopoiesis to Describe Theatre and Performance
PANEL 6E 3.40 - 5.00pm
Thinking Differently Through Literature: Trauma ,Transnationality and Time
LOCATION Grimond Seminar 3
Chair Boyd Branch
Saskia Schabio- Transnational Minds
Jen Craig: The confounding work of teleology: Trauma, catharsis and the end-driven plot
Isabelle Wentworth - 'Catching Time': a cognitive critical perspective of Allende's La Casa de Los Espíritus

PANEL 6F 3.40 - 5.00pm
People Like Us (?) -- Affective Involvement with Fictional Characters
LOCATION Grimond Seminar 4
Chair Mario Sluga
Renate Brosch: Garden-path Characterization and Embodied Error Detection
Nathalie Schwering: Judging Me, Judging You: Possibilities and Perils of Interacting with Literary Characters
Sabina Omerhodzic: Locker Room Talk With the Hemingway Hero
PANEL 6G 3.40 - 5.00pm
Workshops: the Embodied Experience
LOCATION APHRA Theatre
Chair Freya Vass Rhee
Carmel Sammut: Embodiment as Foregrounding – Giving voice to silent readerly interactions
Mario Piragibe: OBJECT - ARTIST – AUDIENCE

panel schedule- Wednesday 4 July

PANEL 7A 10.30 - 11.50am
When nothing else will do: cognitive film perspectives
LOCATION Grimond Lecture Theatre 2 (GLT2)
Chair Freya Vass Rhee
Catalin Brylla (Mette Kramer): Cognitive Approaches to Documentary Film
Ed Tan: (How) is the filmmaker present in the film viewer's social mind?
Mario Sluga: Is Cognitivism Imperialistic? A Defence of Carroll
PANEL 7B 10.30 - 11.50am
Words, Mind and Memory
LOCATION Grimond Lecture Theatre 3 (GLT3)
Chair Robert Shaughnessy
Andrew Gaedtke: Brainhood, Affect, and World in Fiction and Memoir
Vanessa Zörrer & Tim Domke: Habitual Reading Influence on Immersion
Yuexi Liu: Making Heritage: Distributed Remembering in Evelyn Waugh's Brideshead Revisited and Christopher Isherwood's Christopher and His Kind
PANEL 7C 10.30 - 11.50am
Contemporary Performance Practices
LOCATION Grimond Seminar 1
Chair Melissa Trimmingham
Solange Ayache: Staging conceptual blending and other cognitive processes in the theatre of Martin Crimp
Leah Sidi: Between reality and hallucination: Sarah Kane and the Bayesian brain
Michael Wheeler: Remembering with Krapp and Otto

PANEL 7D 10.30 - 11.50am
Arousal and Affect
LOCATION Grimond Seminar 2
Chair Nigel McLoughlin
Mark Pizzato: Cathartic Backfire or Cognitive Reappraisal in the Brain: Melodramatic Movies with Tragicomic Twists
Judith Bek & Nina Atkinson: Exploring Somatic Sensation: A neuroscientific approach to measuring audience reactions to immersive dance
Shu Feng: "Free at Last!": Transforming the Monstrous Human Invention—Dr. Jekyll and Mr. Hyde Across Time
PANEL 7E 10.30 - 11.50am
Processing Poetry
LOCATION Grimond Seminar 3
Chair Karin Kukkonen
Patrick Errington: Beyond Critical: A Case for Responding *with* Poetry
Thomas Eder: Introspection during Repeated Reciting a Poem by Friedrich Hölderlin ("Blödigkeit", 1805)
PANEL 7F 10.30 - 11.50am
tbc
LOCATION Grimond Seminar 8
Chair
PANEL 7G 10.30 - 11.50am
Extending Embodiment
LOCATION Grimond Seminar 4
Chair Pil Hansen
Monika Class: "The shapes of the books we have read": Towards Woolf's Theory of Embodied Reading
Omri Moses: The Networked Mind in Action: Literature and Extended Cognition
Anne Holm: Exile as embodied absence: spatial metaphors of dislocation in Joseph Brodsky's "To Urania"

PANEL 8A 12.00 - 1.20pm

tbc

LOCATION Grimond Seminar 7

Chair

PANEL 8B 12.00 - 1.20pm

Thinking Machines: Words and performance

LOCATION Grimond Lecture Theatre 2 (GLT2)

Chair Jen Craig

Elena Shamina: To the problem of onomatopoeic world mapping

Yasemin Hacıoglu: The “wandering lady” and her notebook: heroines composing thoughts through writing poems in Charlotte Smith’s novels

PANEL 8C 12.00 - 1.20pm

Deep Into Fiction

LOCATION Grimond Lecture Theatre 3 (GLT3)

Chair Catherine Richardson

Rose Turner: The Art of Character: Investigating Relationships between Fiction-engagement and Empathy

Jeremy Scott and Christina Kim: Building Fictional Worlds: towards a cognitive model of the reading experience

Pascal Niklas & Marion Behrens : Immersion in Deep Reading: Measuring the Immeasurable

PANEL 8D 12.00 - 1.20pm

Perspectives on Blending

LOCATION Grimond Seminar 1

Chair Lior Lerman

Alina Buzatu: Characters in Fictional Blenders: Recipes and Ingredients

Lily Wei: Interdisciplinary Pedagogy: Conceptual Blending in the Ecological Art and Indigenous Culture Experience

Edward Warburton: Embodied conceptual blending: Dance, resonance, and the art of blending bodies

PANEL 8E 12.00 - 1.20pm

Cognition, Recall and Engagement

LOCATION Grimond Seminar 2

Chair Sonia Front

Alarna Samarasinghe: Content biases affect oral recall of creation stories

Clifford Werier: The Four Foundations of Mindfulness and Literary Cognition

PANEL 8F 12.00 - 1.20pm

Cognitive Strategies and the Self

LOCATION Grimond Seminar 3

Chair Andrew Gaedtke

Matthew MacKisack: Painter and Scribe: from model of mind to cognitive strategy

Lilla Farmasi, Attila Kiss and István Szendi: Cognitive Processes in a Dynamic
Restructuring of the Narrative Identity: A Group Therapy for Patients with

Schizophrenia

PANEL 8G 12.00 - 1.20pm

Music and Dance after representation

LOCATION LUMLEY STUDIO SPACE & APHRA THEATRE

Chair Freya Vass Rhee

Saara Moisio: Body as a Source of Knowledge – The meaning and value of
contemporary dance for spectators

Per Dahl: The Mirror Neuron System and Communication in Music

Xristina Penna: Attempts on Post-Representation (multiple drafts) Performed in
LUMLEY

cognitive futures abstracts

Ana Margarida Abrantes (3C)

Universidade Católica Portuguesa Faculdade de Ciências Humanas

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“Setting goals, finding gains, bridging gaps. Criticism of cognitive literary studies”

Three decades on Cognitive Poetics continues to draw enthusiasm and scepticism both within the field of literary studies and from other disciplinary contexts. In a review of this ambivalent reception three aspects will be considered: the lack of consensus in naming the field, its standing vis-à-vis other traditions in the study of literature and the very nature of the field as an interdisciplinary venture or conversation. Through the discussion of these arguments the paper seeks to demonstrate how cognitive poetics contributes for an understanding of literature as a shared cultural practice that both relies on and enhances exclusive cognitive abilities.

bio - Ana Abrantes holds a PhD in German Language and Literature from the Catholic University of Portugal, where she currently teaches languages and culture studies. She was visiting scholar at the Universities of Aarhus and Case Western Reserve and authored *A Cognitive Approach to Peter Weiss' Prose Work* (Peter Lang, 2010).

Daniella Aguiar Federal University of Uberlandia Brazil (5E)

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“Scenic space as a cognitive tool for creativity in dance”

Artistic creativity is considered here as a property generated by the introduction and manipulation of new cognitive tools, as an opportunity to the emergence of new, surprising and valuable entities and processes. When new artifacts are produced or opportunistically used in new contexts, we observe what Boden calls ‘transformational creativity’. In dance, the manipulation of new cognitive artifacts such as composition methods, dance shoes, notations, and others, leads to the transformation of dance ‘conceptual spaces’. Here we focus on scenic space, commonly considered a neutral element for dance composition, as a cognitive tool for creativity, supported by dance history examples.

bio - Daniella Aguiar (daniella.aguiar@gmail.com) is a professor at the Institute of Arts, Federal University of Uberlandia, Brazil, where she coordinates the Dance and Intermediality Research Group. Her research interests include Intermedial Studies, Cognitive Semiotics and Dance Theory.

Olli Aho, University of Jyväskylä, Finland (2C)

Henna-Riikka Peltola, University of Jyväskylä, Finland

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“Affective realm of musical affordances”

This paper analyses subjectively, intersubjectively, and culturally produced affective ways to engage with music. Contrary to the mainstream view within the psychologically oriented music research, often portraying the processes of musical engagement as somewhat passive reactions to affective stimulus, we propose that affectivity arises from the listeners embodied potential to interact with music. Consistent with an enactivist approach, we argue that affectivity in a musical context is not something that the listener only passively reacts to, but that the affectivity is based on the embodied processes of meaning construction taking place in an interactive relationship with the musical material.

bio - Olli Aho is a doctoral candidate in philosophy in the University of Jyväskylä, Finland. His research interests are in movement research and the phenomenology of the body. Currently he is working with philosophical interpretations of mirror neuron research concentrating on discussions between simulation theorists and phenomenologists.

bio - Henna-Riikka Peltola has a PhD in musicology, and works as a university teacher at the Department of Music, Art and Culture Studies in the University of Jyväskylä. Her research interests lie in affect and musical emotions, and social and cultural aspects of musical behavior. Currently, she is studying musical creativity.

Ben Alderson-Day Department of Psychology Durham University UK (4C)

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“I See a Darkness: The Presence of Others in Hypnagogic States”

There are many descriptions in literature and psychopathology of “feelings of presence”: the sense of someone being present without being able to be seen or heard. Famous accounts – such as Shackleton’s experience of a “fourth man” on the *Endurance* expedition of 1916 – often come from extreme situations, but the most common presences arrive around the boundaries of sleep: hypnagogic experiences of intruders, incubi, and night-mares. Such experiences challenge the divide of mind-body and common-sense feelings of agency. This paper will explore cognitive models of the phenomenon and how different forms of media may even make us more susceptible to them.

bio – Ben Alderson-Day is an Assistant Professor in Psychology at Durham University and co-investigator on *Hearing the Voice*, an interdisciplinary research project studying auditory verbal hallucinations. His research focuses on unusual experiences

of inner speech, agency and perception in clinical groups (such as people with psychosis) and in the general population.

Dr Judith Bek University of Manchester UK (7D)

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Nina Atkinson Canterbury Christchurch University UK

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Dr Ellen Poliakoff University of Manchester UK

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Dr Adam Lawrence University of Manchester UK

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“Exploring Somatic Sensation: A neuroscientific approach to measuring audience reactions to immersive dance”

As an audience member, do we 'feel' movement in a performance? This dance and cognitive neuroscience collaboration investigated kinaesthetic empathy¹ in audiences attending immersive performances. Kinaesthetic empathy involves the neural 'simulation' of observed movement, which contributes to action understanding and empathy². For example, when we see someone expressing an emotion, we may embody this through our own neural and physiological response³. It is unknown whether this response is dependent on sight, or can be experienced in a more direct 'somatic' manner. We measured spontaneous movement and heart rate in audience members to identify responses to changes in movement and music.

bio - Nina Atkinson - Dance Artist: Founder and Artistic Director of Loop Dance Company, Lecturer at Canterbury Christchurch University and University of Roehampton.

Creative passions include collaboration, exploring non-traditional performance sites and intimate installations that involve the audience as part of the art. A two-year sabbatical in New York at the Limón Dance Foundation informed her practice and in 2015, she graduated with a MA in Creative Practice from Trinity Laban.

bio - Dr Judith Bek – Research Associate, Body Eyes And Movement (BEAM) Lab, University of Manchester.

Jude is an experienced researcher in cognitive neuroscience, specialising in neurological conditions. Research interests include perception and action, social cognition, and neurorehabilitation. She has worked on several arts-science collaborations and outreach projects, and is currently developing a research programme on dance for Parkinson's disease.

Solange Ayache University of Cergy-Pontoise, France (7C)

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“Staging conceptual blending and other cognitive processes in the theatre of Martin Crimp”

This paper aims to examine how the process of conceptual blending is turned into dramatic material in Martin Crimp’s experimental plays *Attempts on Her Life* (1997) and *Fewer Emergencies* (2005), where ‘the dramatic space is a *mental* space, not a physical one’.¹ Gilles Fauconnier and Mark Turner’s works in cognitive linguistics will help to show how the process of creative thinking is dramatised in these plays, as Crimp’s theatre reflects on our traumas and anxieties. The creative power of language indeed allows the voices on the stage to explore and perform ‘what’s in our heads’ through the development of a ‘psychopoetics’ that mirrors and sheds light on a world that has become more unreliable than ever.

bio - Solange Ayache obtained her PhD from Paris-Sorbonne University and the University of Sheffield in 2017. Her thesis, entitled “‘In-Yer-Head’ Theatre: Staging the Mind in Contemporary British Drama”, examined the poetic modalities of a number of recent plays which explore mental spaces and paradoxically renew stage realism. She has recently been appointed as a faculty member at the University of Cergy-Pontoise.

Dr Philip Barnard Honorary Member MRC Cognition and Brain Sciences Unit, Cambridge University UK (6C)

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Scott deLahunta Deakin Motion Lab, Deakin University, Melbourne, Australia; Centre for Dance Research, Coventry University, Coventry, UK

Motion Bank, Hochschule Mainz University of Applied Sciences, Mainz, Germany

“Mapping the audit traces of interdisciplinary collaboration: bridging and blending between choreography and cognitive science”

Two long-term sci–art research projects are described and positioned in the broader conceptual landscape of interdisciplinary collaboration. Both projects were aimed at understanding and augmenting choreographic decision-making and both were grounded in research conducted within a leading contemporary dance company. In each case, the work drew upon methods and theory from the cognitive sciences, and both had a direct impact on the way in which the company made new work. In the synthesis presented here the concept of an audit trace is introduced. Audit traces identify how specific classes of knowledge are used and transformed not only within the arts or sciences but also when arts practice is informed by science or when arts practice informs science.

bio - Philip Barnard is a retired cognitive psychologist whose research programme focused on theorizing about how memory, attention, language, body states and emotion all work together.

He has collaborated with Company Wayne McGregor and Scott deLahunta to develop productive and applicable synergies between choreographic processes and our knowledge of cognitive neuroscience.

Daria Baryshnikova University of Bielefeld (6B)

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“William S. Burroughs’ Cut-ups as a Way to Problematize the Representation of Mind”

According to Burroughs, the montage principle of cutting up and rearranging texts was the most relevant to the facts of contemporary perception and consciousness. However, looking at a cat behind a fence, one does not see fragments of it; instead, one gets a whole cat partially hidden. The question is: how, proceeding from relatively irrelevant observations, Burroughs produced texts which could be interpreted as an apt representation of contemporary mind? I will argue, juxtaposing Burroughs’ declarations and narrative strategies and focusing on the importance of distinguishing between cognitive and narrative perspectives on consciousness, that the major feature of his cut-ups is the representation of mind.

bio - Daria Baryshnikova graduated from the Russian State University for the Humanities. In 2005, she defended her candidate dissertation in the field of history of culture. Since then, she worked as a lecturer at the RSUH and as a research assistant at the National Centre for Contemporary Arts (Moscow). In 2016, she began working on her PhD thesis at the Bielefeld University.

Sibylle Baumbach Department of English University of Innsbruck, Austria (2D)

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“Literary Attention in the Brain Attic of Detective Fiction”

Attention theories experienced a boom towards the end of the nineteenth century, which coincided with the growing popularity of detective fiction. Based on selected case studies on attention in Arthur Conan Doyle’s Sherlock Holmes stories, my paper will explore the different ways in which these texts reflect upon mechanisms of focalisation and distraction. As I will argue, Doyle’s stories are not only deeply engaged in discourses of cognition and attention: they were designed to aid readers’ attention management and helped promote a new kind of ‘literary attention’ by blending scientific and aesthetic knowledge and countering cultural anxieties of inattention.

bio - Sibylle Baumbach is Professor of English Literature at Innsbruck University. Her research interests are Early Modern English literature and culture, cognitive literary studies, the aesthetics of fascination, and literary attention. Recent publications include a monograph on *Literature and Fascination* and a co-edited volume on *The Fascination with Unknown Time* (2017).

Natalya Bekhta, Helsinki University (3F)

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“On Social Minds in Fiction: The Representation of Collective Experiences in We-Narratives*”

Since Alan Palmer’s popularization of the concept of social minds in narratology, A experiences in fiction by combining cognitive-narratological approach with a rhetorical-pragmatic analysis and a sociological understanding of the role of the individual within a group. By analyzing we-narratives, I shall focus on how focalization techniques of group we-narrators enable the expression of thoughts, feelings and experiences that create a sense of a genuinely collective subject.

* *This paper is intended as part of the panel on we-narratives organized by Raphael Lyne, rtrl100@cam.ac.uk*

bio - Natalya Bekhta is Postdoctoral Researcher at Helsinki University where she works on a project “Imagining Alternative Worlds: Spectres and Saviours in Semi-Peripheral World-Literature”. Her monograph, *We-Narratives: Collective Storytelling in Contemporary Fiction*, is currently under review for publication. Recent publications: “We-Narratives: The Distinctiveness of Collective Narration” (Narrative 25.2 2017) and “Emerging Narrative Situations: A Definition of We-Narratives Proper” (*Emerging Vectors of Narratology*, de Gruyter 2017).

Dr Marzia Beltrami Durham University UK (2D)

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“Fractal Plot: Italo Calvino’s *If On a Winter’s Night a Traveller*”

This paper argues that spatiality may function as plot organisational principle. Spatially-oriented plots are those whose organising principle lies in their form and in the analogical – rather than causal – relationships between their parts. Calvino’s novel *If On a Winter’s Night a Traveller* (1979) is a composite work made of a frame story and eleven embedded hypodiegetic narratives: my suggestion is that, through the engagement of their virtual body (Caracciolo 2014), readers are encouraged to make sense of the story as a whole by following patterns of variation and repetition that constitute the fundamental structure of the narrative. The notion of fractal is proposed

as the image schema capturing this dynamic process of sense-making performed by readers.

bio - Marzia Beltrami's (BA, Milano; MPhil, Oxford; PhD, Durham) research interests lie in the field of narrative studies, particularly cognitive literary criticism and narratology applied to contemporary Italian literature. Her doctoral thesis explored the relationships between spatiality and plot understanding. She is currently working at a comparative project on the representations of embodied thought in Elsa Morante and A.S. Byatt.

Marco Bernini *English Studies* Durham University UK (4C)

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“Literature and the Awakening Mind: Phenomenal Gaps, Hypnopompic Couplings and the Predictive Self”

The endurance of our subjectivity between bouts of sleep has been a privileged example of the science of mind to debate the unitary agent that we call our ‘self’, and its very existence, subsistence and fragility. Awakenings, in fact, are daily reminders of what has been labelled the “bridge problem” (Dainton 2008), which consists in explaining how the self can persist as a unified entity across phenomenal gaps. Building on cognitive and phenomenological theories about the unity of the self, the paper will focus on how literary writers (Proust, Beckett, Isherwood) have been interested in hypnopompic moments largely as telling cognitive cliffhangers where our subjectivity betrays its thin wires.

bio - Marco Bernini is a Postdoctoral Research Associate in the Department of English Studies and a core member of the interdisciplinary project on auditory-verbal hallucinations ‘Hearing the Voice’ at Durham University. He is now working on a monograph for Oxford University Press (forthcoming 2019) on Samuel Beckett and cognition titled *Beckett and the Cognitive Method: Mind, Models and Exploratory Narratives*.

Jo Bervoets University of Antwerp (4A)

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“Disentangling Imagery and Imagination via Autism”

Autism has commonly been associated with a lack of imagination. I argue this association is based on an oversimplified view of our imaginative capacity. I rely on Currie’s theory of imagination where autism is explicitly taken “to involve a substantial deficit of imaginative capacity”. Although Currie distinguishes between the recreative mind and creative powers, his theory focuses on the former. His idea of the recreative mind can be paraphrased as: “no imagination without simulation”. Since empirical facts on autism *do* point to atypicalities in simulation, autistic creativity challenges us to look into the specifically creative part of the imaginative capacity.

bio - Jo Bervoets holds a Master in Sciences (Electronic Engineering) and a Master in Cognitive Sciences. He worked for over 25 years in the technology sector, mainly as an engineering and product manager. Currently, after being diagnosed with ASD, he is close to completing his Master in Philosophy, aiming to make his lifelong passion for philosophy into a career.

Rhonda Blair Division of Theatre Southern Methodist University (3A)

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“Cognitive Science and Theatre Directing: Suzan-Lori Parks’s *In the Blood* and Issues of Culture, Ethics, and Politics”

Principles of 4E cognition, cognitive linguistics, empathy research, and predictive processing can inform directing plays. The case study here is a production of Suzan-Lori Parks’s *In the Blood*. Aspects of acting, text, rehearsal process, and performance/audience are examined through work of Shaun Gallagher, Andy Clark, Alva Noë, and Evelyn Tribble, among others. The science and philosophy illuminate issues around race and gender presented by this script, the diversity of the company, and the fraught moment in which the US finds itself: how might cognitive research be deployed on social and political levels within the process of making theatre?

bio - Professor, Theatre, Southern Methodist University. Books: *Theatre, Performance and Cognition: Languages, Bodies and Ecologies*, co-editor Amy Cook; *The Actor, Image, and Action: Acting and Cognitive Neuroscience*. Representative essays in *Affective Performance and Cognitive Science*; *Routledge Companion to Stanislavsky*; *Theatre Survey*; *Theatre Topics*; *TDR*; *Journal of Dramatic Theory and Criticism*. Director, performer.

Dr. Bettina Bläsing Neurocognition and Action Research Group and Center of Excellence Cognitive Interaction Technology (CITEC), Bielefeld University, Germany (5C)

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“Interdisciplinary research in neuro-cognitive dance science: Building multimodal representations of complex movements in memory”

Complementary studies are presented that link dance and neurocognitive research and have been developed and conducted within multidisciplinary teams, motivated by scientific, artistic and (dance-) pedagogical questions. We have investigated how complex full-body movements are learned, stored in memory and recalled, and how vision, verbal description, kinaesthetic and proprioceptive information contribute to the formation of movement representations in long-term memory. The results support the view that holistic multimodal movement representation are acquired that underlie movement perception and performance. These findings contribute to the knowledge about embodied cognition and motor learning and inform and enrich education and dance training.

bio - Bettina Bläsing is responsible investigator in Sport Science at Bielefeld University, Germany. She studied Biology at Bielefeld and Edinburgh and worked as postdoc at the Max Planck Institute for Evolutionary Anthropology, Leipzig. Her research interests include the control and learning of complex motor actions, embodied memory and expertise in dance.

Boyd Branch University of Kent UK (5B)

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“The Science of Improv: Investigating the relationship between improvisational activity and the basal ganglia in learning and cognition”

This paper connects recent neurological studies on the role of basal ganglia circuitry and learning to the efficacy of theatrical improvisation training for public communication tasks. Musical improvisation from jazz to rap has been observed through fMRI scanning to induce ‘flow states’ associated with an increased ability to retain new information and solve complex problems. Theatrical improvisation’s direct engagement with social behavior provides a new frontier for flow studies and a deeper examination of socialized automatic response that gets stored by the basal ganglia. By investigating theatrical improvisation in the context of automatic response training, it is suggested improv techniques can be targeted to address communication challenges from pathology to consensus building.

bio - Boyd Branch works with scientists to create artworks in public spaces through improvisation, technology and theatre. Branch’s critically acclaimed designs, lectures and workshops have been produced in Europe, North, and South America and East Asia. He conducts doctoral research at the University of Kent and holds advanced degrees from Arizona State and The University of Utrecht.

Renate Brosch Universität Stuttgart (6F)

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Panel: People like Us (?) – Affective Involvement with Fictional Characters

Panelists: Renate Brosch, Sabina Omerhodzic, Nathalie Schwering

“Garden-path Characterization and Embodied Error Detection”

This paper attempts an analysis of the cognitive response to unreliable interior focalization. How does such a privileged insight into a character’s mind hold in balance sympathy and distance, how does it subtly and gradually undermine trust and reveal – in spite of the character’s self-assessment – his moral depravity? My example is Thomas Cromwell in *Wolf Hall*, a vastly attractive protagonist who has elicited intense fascination in readers, a fascination that prevents ethical judgement for a considerable length of reading time. I propose that an important non-verbal, embodied understanding of the character is triggered by his body language. In the case of *Wolf*

Hall, scenes involving unexpected movement helps us rectify our initial misconception of Cromwell's character.

bio - Renate Brosch is professor of English Literature at Universität Stuttgart. Her main research interests are in Visual Culture, narratology, fiction of the 19th century and modernism, Australian Literature, and above all cognitive approaches to reader response. She has guest edited a special issue of *ANGLISTIK* (24.2, 2013) on the latter topic.

Dr. Catalin Brylla University of West London (7A)

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Dr. Mette Kramer University of Copenhagen

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“Cognitive Approaches to Documentary Film”

There has been little convergence between cognitive and documentary film studies. Cognitive film scholars have largely focused on fiction films, whilst documentary scholars have deemed cognitive models too limited in that they address only the hardwired attributes of audience reception, thus hypothesizing a universal body of spectators and neglecting individual, social, cultural and historical contexts of spectatorship. Taking this critique into account, we argue that creating an overarching cognitive - documentary discourse requires a synergistic approach covering four areas of interest: the mediation of realities, embodied experience, character engagement and documentary practice.

bio - Dr. Mette Kramer is a film lecturer at the University of Copenhagen. She has written on emotion and cognitive film theory in a number of Danish and international film journals and anthologies. She is currently finishing a book project on attachment, cognition and affect.

Lyubov Bugaeva St. Petersburg State University, St. Petersburg, Russia (4B)

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“Narration in VR Cinema”

Experiments in creating a model for active perception embrace a wide range of approaches that challenge linear narrative structure and passive perception, e.g. interactive and enactive cinema, perceptive media, and VR narratives. One of the challenges for VR cinema unfolding in real time is the character of storytelling, which is generally retrospective. Though VR films do tell a story, they tell it differently than 16:9 films, i.e. using non-linear forms, balancing between the narration and the imagery in the front and in the rear, revising the role of the voiceover, etc. The paper examines the existing various models of storytelling in VR cinema.

bio -Lyubov Bugaeva, Dr. hab., Associate Professor at St. Petersburg State University, Russia; author of “Literature and *rite de passage*” (2010) and of more than 150 articles; member of the editorial board of “International Journal of Cultural Research”, “Human Affairs”, and “Pragmatism Today”.

Dorys Calvert Turku University of Applied Sciences Finland (2F)

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“Why do we imagine inanimate objects to have thoughts and emotions, and how can we use it to develop the skills of actors and puppeteers”

The art of Puppetry deals with the human ability to perceive shapes and faces in random material arrangements ^[1] to portray characters and suggest imagined life. The proper handling of this perceptive human predisposition is a useful tool to professionals dealing with puppets and performing objects in the fields of arts, education and healthcare.

Steve Tillis claims that the “enduring appeal of the puppet” ^[2], relies on how shape, movement and sound are combined to portray ambiguous autonomy. Our studies relate the effect of adhesion ^[3] on puppetry performances to the neural net related to pleasure and claims that this effect can be triggered by a proper handling of the external features of puppets and objects.

After showing how proper manipulation of shape, movement and sound can provoke the effect of adhesion in the works of renowned puppetry artists, the audience will be invited to take part in a hands-on experience about building *characters* from random material. It will be used a biofeedback device to collect peripheral data related to emotions on the willing participants.

bio - Dorys Calvert holds Bachelor degrees in Psychology, Theater Theory and Dentistry. She holds a Master's degree and PhD in Theater Studies from the Université de la Sorbonne Nouvelle - Paris 3 and a Post-Doctorate from the Federal University of Rio de Janeiro. She is co-founder and artistic director of the **Limbiseen Lab**, an interdisciplinary research center that combines theater, neuroscience and technology. She is the author of the book **Théâtre et Neurosciences des Émotions** (L'Harmattan, Paris). Currently, Dorys Calvert is a Postdoctoral Researcher at Turku University of Applied Sciences, Finland.

bio - Mario Piragibe: Actor, director and puppeteer, holds Bachelor degree in Performing Arts (Theory of the Theater) from the Federal University of the State of Rio de Janeiro (UNIRIO), Brasil. Holds a Master's Degree in Theatre, with research focused on contemporary dramaturgy for puppetry, and PhD in Performing Arts, with his thesis about the functions of the actor in contemporary Puppetry, all at the same University (UNIRIO). Currently he teaches Puppetry and acting for both graduate and postgraduate Courses at the Arts Institute of the Universidade Federal de Uberlandia (UFU), Brasil. Worked with puppetry and theatre ensembles in Brasil and also taking part in several workshops regarding the training for the actor in contemporary puppetry. Currently undergoing a postdoctoral stage at the Royal Central School of Speech and Drama (UK) on training for puppetry under the supervision of Cariad

Astles, PhD, including a research residence at the Institut International de la Marionnette, in Charleville-Mézières, France.

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“Improvisation and Trust”

Dr. Monika Class Johannes Gutenberg University Mainz (7G)

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“The shapes of the books we have read: Towards Woolf’s Theory of Embodied Reading”

Building on Peter Stockwell’s *A Cognitive Aesthetics of Reading*, this paper aims to infer a model of reading from Virginia Woolf’s essays and metafiction in her short stories, and place it in the cultural context of the social valence of reading fiction in the early 20th century. Taking “An Unwritten Novel” as an example (Woolf *Short Stories* 18-29), the paper applies Stockwell’s concepts of attention and resonance to Woolf’s distinction between “actual” and “after reading” in “How Should One Read a Book”.

bio - Monika Class is Junior Professor in English Literature and Culture at Johannes Gutenberg University Mainz. She obtained a Doctorate of Philosophy (D.Phil.) from University of Oxford in British Romanticism. Her current 2nd-book project aims to reconstruct a history of embodied novel reading from the late seventeenth to the early twentieth century, and focuses on constructions of readers’ bodies.

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“Cognitive paradigm and phenomenological mediations: a 21st Century proposition of embodiment. Quebec perspective.”

The mediation of the performative body raises the question of the re-evaluation of the cognitive paradigm linked to a phenomenon of ‘re-composition’ involving the somatic body when it is ‘touched’ by and further ‘incorporates’ the effects of technology.

This paper thus seeks to re-examine ‘new’ configurations of the body’s sensory mappings associated with technologies that develop the potentiality of performance, while on the other hand, examining modes of reception that can be said to redefine a contemporary status of the body, by placing also the spectator in a sensorial and

perceptual destabilization with the physicality of technology. It will suggest avenues for reflection on how the notion of embodiment could be revalued while under the influence of phenomenal mediation. It will re-examine the experiment of the evolution of physical potentiality while the somatic body re-organizes under the influence of technologies.

In conclusion, this paper suggest that the phenomenological mediation of the performative body is an evolutive form of the sensate, somatic body that could have the potential to bring about the emergence of another type of embodiment and form of cognition linked to the development of corporeal intelligence that would be specific to the 21st Century.

bio-Isabelle Choinière is an artist, researcher, author and teacher of new contemporary performative practices, with a Ph.D. from Planetary Collegium, Plymouth University, UK. She is an associate professor (School of Media), and Postdoctoral transdisciplinary researcher (Arts Faculty), with Université du Québec à Montréal. Choinière's research has been published widely in English, French, and Portuguese, along with her activity as a guest chief-editor of *Technoetic Arts* (2015). In 2019 she will publish *Through prism of the senses: Mediation and new realities of the body in contemporary performance. Technologies, cognition and emergent research-creation methodologies* (in three languages). Her main works to date include *Communion* (1994-99); *La démence des anges* (1999-2005); *Meat Paradoxe* (2005-10); *Flesh Waves* (2013) and *Phase #5* (2016), productions that have toured internationally in major festivals. They have also been referenced as case studies for research groups in universities around the world since 1994.

Jen Craig Western Sydney University (6E)

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“The confounding work of teleology: Trauma, catharsis and the end-driven plot”

In narrative theory, the teleological dimension of narrative is often synonymous with narrative itself. This leaves digression, or the stepping away from an end-driven plot, as something to be minimised or only tolerated if it increases the pleasure of attaining a story's “correct end”. Even though similar assumptions tend to underpin assessments of illness narratives from a therapeutic point-of-view, empirical evidence about the complex operations of trauma has given us compelling reasons to question the privileging of plot over digression, as we shall see in my analysis of Marya Hornbacher's *Wasted: A Memoir of Anorexia and Bulimia* (1998/2014).

bio - Jen Craig has recently completed a PhD at Western Sydney University. She is also a fiction writer, with her novella *Panthers and the Museum of Fire* (2015) being long-listed for the 2016 Stella Prize. Her research interests include the Gothic, eating disorders, abjection, transgenerational trauma and narrative digression.

Per Dahl Professor Faculty of Performing Arts University of Stavanger Norway (8G)

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“The Mirror Neuron System and Communication in Music”

Molnar-Szakacs and Overy (2009) presented a model SAME (Shared Affective Motion Experience) where the Mirror Neuron System might provide a domain-general neural mechanism for processing combinatorial rules common to language, action, and music, which in turn can communicate meaning and human affect. Its weakness is the recruiting of these neural systems in both agent and listener without involving the intersubjective dimension exemplified by the difference between sign/symbol used by the agent/performer and the expression experienced by the listener (Dahl 2017). Luhmann (2000), elaborate a theory of meaning construction as communication without a need for ontological identifications and with a focus on the epistemological dimension's affiliation to the social context.

bio - Professor dr. philos. Per Dahl (b. 1952) studied at the University of Trondheim, Norway (musicology, philosophy and psychology), and came to Stavanger in 1979. He has written three books: *Anvendt musikkestetikk*. (2008) and *Verkanalysen som fortolkningsarena* (2011), and *Music and Knowledge. A performer's Perspective* (2017), and given numerous public lectures on music listening/appreciation.

Christof Diem University of Innsbruck, Austria (2A)

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“Minding the Grotesque: Responses to New Cognitive Needs in Shakespearean Drama”

In “Of Idleness” Montaigne alludes to both the fecund productivity and the potential danger of an “idle,” unbridled human mind. Drawing attention to the mind’s capacity to push epistemological and cultural boundaries and open up new cognitive pathways, Montaigne attributes an inherently “*grotesque*” (206) quality to the human mind. In this paper I wish to investigate instances in Shakespearean drama in which cognitive operations *explicitly* enter the realm of grotesque unboundedness. I will argue that the grotesque mind, taking up controversial contemporary issues, redresses reified thought patterns, and thereby creates innovative, potentially contentious, mental spaces that interrogate early modern concepts of both the self and the *socius*.

bio -Christof Diem is a university assistant at the Department of English at the University of Innsbruck (Austria). He is currently working on his PhD project on grotesque thought in early modern English drama. His research interests include British theatre, cognitive literary studies, postmodernism/poststructuralism, and gender studies/queer studies.

Dr Sophie Duncan University of Oxford (2G)

“Careful how you put it down’: cognition and the haptic from rehearsal to stage”

Twenty-first century scholarship on props typically re-reads prop babies through documentary verisimilitude’s anxious eyes. Andrew Sofer laments the ‘impossib[ility]’ of ‘a convincingly “live” prop-baby’, concluding this is ‘why [...] relatively few infants’ appear in Early Modern drama. In fact, Early Modern plays deploy many prop babies, and playtexts cue audiences’ scrutiny of these infants. Archival traces of performance demonstrate that the prop baby’s ‘patent fakeness’ is no barrier to spectators, actors, and technicians’ profound counterfactual engagement with it. Playtexts trigger this engagement, but materiality is key: interviews with twenty-first-century actors reveal how prop tactility affects performers’ theory of mind.

bio:Dr Sophie Duncan is Postdoctoral Research Associate at Magdalen College, University of Oxford, where she researches and teaches Renaissance and nineteenth-century literature and drama. Her books include Shakespeare’s Women and the Fin de Siècle (Oxford University Press: 2016) and the forthcoming Shakespeare’s Props: Memory and Cognition (Routledge: January 2019).

Thomas Eder University of Vienna (7E)

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“Introspection during Repeated Reciting a Poem by Friedrich Hoelderlin ("Blödigkeit", 1805)”

I will focus on mental imagery during reciting a syntactically complex poem by German poet Friedrich Hoelderlin and give an introspective report on the processing of ambiguous syntactical passages in the poem.

As I made frequent errors during dissolving this syntactic complexity, I will especially focus on error signals. In line with Oswald Wiener's theory (Eder and Raab 2015) I would conceive of these passages as causing partial loss of "orientation" in the reader, accompanied by "error signals". As a theoretical background I will rely on Andy Clark's concept of predictive processing and prediction error minimization.

bio - Thomas Eder (* 1968) is an lecturer at the University of Vienna (Department for German Studies). He focuses on literary theory and avant-garde studies (Vienna Group, Elfriede Jelinek, Heimrad Bäcker, Konrad Bayer, Franz Josef Czernin). Currently he is working on his habilitation thesis on "Cognitive Poetics. A Critical Re-evaluation".

Serap Erincin Ph.D. Assistant Professor of Performance Studies Affiliated Faculty, Women’s and Gender Studies Program Louisiana State University (5B)
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“Phenomenologies of Becoming the Technologized Body: Cognitive Neuroscience, New Media, and Virtual Bodies in Live Performance”

This paper explores the spaces and modes of becoming in contemporary performances where performers use digital and new media archives. I focus especially on how performers “copy” the virtual selves of iconic “dead” performers captured on film or video to breathe life into their own performances, which are copies without originals. What they are trying to achieve is not an exact copy but to capture the soul of the performances. This becoming is the *being* – and this being through becoming is the essence of live performance. Here I argue, that live performance is an artistic “ontology of the present.”

bio -Serap Erincin is an artist-scholar who has worked in London and Istanbul before moving to the US. She received her Ph.D. in Performance Studies from NYU and is Assistant Professor at LSU. The recipient of many fellowships and awards, she has published internationally on experimental performance and human rights performance.

Patrick Errington University of St Andrews (7E)

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Beyond Critical: A Case for Responding with Poetry

Findings from recent simulation theories of language processing suggest that the contextually novel language, metaphor, and imagery often foregrounded in contemporary poetry broadens the scope of readers’ sensorimotor activation. Poetic meaning, thus, can be seen as particularly enactive, experiential, and embodied. As a result, the suspicious or resistant bodily orientation commonly adopted for critical reading (as Rita Felski has noted) seems ill-suited to engaging such enactive reading. Surveying this evidence, this paper aims to suggest why a co-creative poetic response (imitation, homage, translation) might offer a useful alternative to tra

bio -Patrick Errington is a Canadian poet, translator, and academic, researching enactive poetics and hermeneutics at the University of St Andrews. In 2017, his French translation of PJ Harvey’s poetry collection was published by Éditions l’Âge d’Homme and a chapbook of his own poems, *Glean*, was released by ignitionpress in 2018.

Lilla Farmasi Institute of English and American Studies University of Szeged Hungary (8F)

“Cognitive Processes in a Dynamic Restructuring of the Narrative Identity: A Group Therapy for Patients with Schizophrenia”

The presentation explains the methodology of a group therapy for patients with schizophrenia. Our goal is to develop the narrative self/identity and narrative intelligence of people with schizophrenia through a dynamic restructuring of their life stories. The method is based on the theories of postclassical narratologies, narrative

psychology, and phenomenological psychiatry. We view personal stories as dynamic, plural cognitive constructions, certain parts of which are, in fact, of a subversive, anti-narrative nature. A pilot study with patients and healthy controls was carried out. Besides pursuing therapeutic effects, we aim to investigate the nature of narratives in human cognitive processes.

bio -Lilla Farmasi is a Ph.D. candidate/assistant research fellow at the Institute of English and American Studies, University of Szeged, Hungary. Her research interests include postclassical narratologies, cognitive science, and postmodern American prose. She also investigates the possibilities of narrative theory across the disciplines, especially its applications in the fields of psychology and psychiatry.

Shu Feng The University of Texas Dallas (7D)

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“Free at Last!”:Transforming the Monstrous Human Invention—*Dr. Jekyll and Mr. Hyde Across Time*.

This paper examines four film adaptations of Stevenson’s popular science fiction novel: *Dr. Jekyll and Mr. Hyde* (Rouben Mamoulian 1931 and Victor Fleming 1941) and *The Nutty Professor* (Jerry Lewis 1963 and Tom Shadyac 1996). I explore how each filmmaker reframes the “mad scientist” in a narrative that translates the affective possibilities created by formal techniques inspired by original literary source. The goal is to highlight how recent scientific research on cognition and affect provides a useful framework to rethink issues of adaptation from novel to film.

bio - I am a doctoral student in the School of Arts and Humanities at the University of Texas at Dallas, with an anticipated graduation date of May 2018. Prior to joining the PhD program at UTD, I held an Assistant Professor position in English at Liaoning Shihua University in China.

Jonathan Fitchett University of Kent UK (6D)

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“Improbable interventions: A cognitive approach to accounting for the role of the director-authors in Improbable Theatre’s “Lost Without Words” (2017).”

Literary appreciation has benefited greatly from the employment of cognitive science in uncovering the mysteries behind any author’s choices when creating a text. In drama, as much as in other literary traditions, the field of Cognitive Poetics can to some extent account for the decisions made by the playwright or scriptwriter, particularly when the text is derived *from* theatrical performance rather than written in advance *for* it. To this end the decisions made by the author as to what makes a successful piece of theatre are linked to audience reception. By examining the director’s responses to improvised performance decisions in *Lost Without Words*, insight is gained into what might make a subsequently transcribed text viable.

bio -Jonathan Fitchett is an English/ Academic skills teacher and PhD researcher at the University of Kent, lecturer at the European University Institute, Florence, and is Academic Director (English) of International House language school, Florence.

He is also an actor, voice-over artist and playwright. His doctoral research interests combine the fields of language, linguistics and drama.

Margaret H. Freeman Myrifiel Institute for Cognition and the Arts (3B)

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“The Aesthetics of Sensate Cognition”

Aesthetics usually refers to considerations of taste, beauty, and pleasure in the arts. However, all sensate human cognitive activity depends on seven interrelated elements that constitute the aesthetic faculty. Imagination, knowledge, experience, discrimination, expertise, judgment, and creative activity constrain and are constrained by how much we apply them—or don’t apply them—to all the different aspects of our lives, empathetically and ethically. Together, they give rise to all our apprehensions and understandings of the worlds of which we are a part. The aesthetic faculty is therefore as much a part of scientific creativity as it is of the arts.

bio -Margaret H. Freeman is Professor Emerita, Los Angeles Valley College, co-director of Myrifiel Institute for Cognition and the Arts (myrifiel.org), and co-editor of the Oxford University Press Cognition and Poetics series. Publications are listed at <http://margarethfreeman.wordpress.com/publications/>. Her book manuscript, *Poetic Iconicity: A Study in Aesthetic Cognition*, is currently in review.

Jamie Freestone School of Communication and Arts University of Queensland (6B)

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“Extending the neural sublime”

According to Alan Richardson, the neural sublime makes apparent the merely brain-based nature of the self. Triggers of this experience, especially optical illusions, can often be found in popular texts about neuroscience. Such texts also reveal something about the sublime in general, which can be reformulated as a mismatch between an intuitive, folk understanding of the world and the world revealed by new, counterintuitive knowledge. The neural sublime is a special case, because it contravenes folk understandings of understanding itself. I extend the neural sublime to instances where the subject is reaffirmed by the brain-based view of the mind.

bio -I’m a PhD candidate in literature at the School of Communication and Arts at the University of Queensland. I used to work as a science communicator and my current research examines aesthetics and narrative in popular science.

Sonia Front University of Silesia Poland

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“Chaotic Mind in Samantha Harvey’s *The Wilderness*”

In her novel, *The Wilderness* (2009) Samantha Harvey employs metaphors derived from neuroscience and chaos theory, particularly the notions of entropy, chaos and order, to paint an image of the destruction of memory, language and other mental processes, characteristic of an individual suffering from Alzheimer’s disease. The structure and metaphors of the text serve to underline the thesis that a sense of self, of one’s identity, is impossible in the case of the absence of narrative. The paper attempts to answer the question whether personal identity can be sustained in the case of broken memory such as Alzheimer’s disease.

bio - Sonia Front is Assistant Professor at the Institute of English Cultures and Literatures, University of Silesia, Poland, where she teaches film and contemporary literatures in English. Her latest book is a monograph *Shapes of Time in British Twenty-First Century Quantum Fiction* (2015). Her research interests include neuroscience as well as time and temporality in twenty-first century literature and cinema.

Andrew Gaedtke Assistant Professor of English University of Illinois Urbana-Champaign (7B)

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“Brainhood, Affect, and World in Fiction and Memoir”

This paper will examine the ways that “brainhood” and its disorders are affectively construed in memoir and contemporary fiction. Through a discussion of works by Siri Hustvedt, Elyn Saks, and A.R. Luria, I ask how does awareness of one’s altered brainhood introduce second- and third-order affective and cognitive registers, and how do recent works of fiction and memoir formally adapt in order to represent these nesting formations? My analysis will engage with recent developments in the philosophy and sciences of mind that erodes conventional distinctions between affect and cognition and that examine the ways that the body is recruited for affective processes. Building upon these lines of inquiry, this paper will examine the ways that these registers of body, affect, and world are discursively linked and unlinked in novels and memoirs of neurological difference and disorder.

bio - Andrew Gaedtke is assistant professor of English at the University of Illinois, Urbana-Champaign. His areas of research include modern and contemporary fiction, the history of the mind sciences, and medical humanities. His recent publications include *Modernism and the Machinery of Madness: Psychosis, Technology, and Narrative Worlds* (Cambridge University Press, 2017).

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**Maya Gavish, Kate Stevens & Scott deLahunta Western Sydney University
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“Strategizing Choreography: The application of strategies for diversifying dance designs”

This talk focuses on the methods expert choreographers employ for improving and diversifying their dance designs. Results were pooled from an experiment conducted with two world-renowned choreographers working with a group of five dancers. Each choreographer constructed three different dance pieces out of movement material they have generated in day 1. Observations and interviews provided quantitative and qualitative evidence to their extensive reliance on strategies during the structuring stage. Our analysis reveals how many strategies were used per piece, which were used most often, what influenced decision making, and which combinations and outcomes were mostly favoured by the choreographers.

bio -Maya Gavish is a Dance researcher and educator with over fifteen years' experience in teaching dance technique, performance and choreography. In 2015 Maya was awarded a scholarship from Western Sydney University supporting her doctorate research in choreographic cognition. Previously, she studied in the Jerusalem Dance Academy and the Hebrew University where she specialized in dance performance and education.

Ellen Gillooly-Kress University of Oregon (1C)

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“Underpinnings of perception: Theatrical audience understanding”

There are many assumptions that lie within telling acting students to “enunciate their accent for audience understanding.” In cognitive linguistics literature, “accentedness” is understood as semi-independent dimensions of salience, intelligibility, and comprehensibility.[1] In this study, I examine other factors that may be unique to audience understanding of performed accent, including authenticity or prototypicality. Listeners will hear four Russian-accented English speakers and are asked to discern which of the four speakers is an actor, while responding to questionnaires about their decision. Participants are divided into four exposure types to examine potential sources of audience understanding: the performed accent itself, and expectation of a performed accent.

bio -Ellen Gillooly-Kress is a third-year PhD student in the Theatre Arts department at University of Oregon, after receiving an MA in Linguistics. Her research focuses on cognitive processing of language and non-verbal communication in performance. She has presented her interdisciplinary work at both theatre conferences (ASTR, IFTR) and cognitive linguistics conferences (ISGS, NoWPhon).

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“Imitation and autism. Beyond the controversies, the pedagogical “exceedance” of the theatrical action.”

When we address the issue of imitation into the entangled world of autism, an amount of contradictory evidences arise. Starting from Iacoboni’s theory (2008) about the importance of treatment based on the imitation in helping people with autism spectrum disorder to improve their social skills and in the light of recent researches on *spontaneous imitation* (e.g.: Ingersoll, 2012; 2011) and on new observational and empirical devices to detect the imitative skills of autistic children (e.g. Nadel, 2011), the paper aims to analyse, from the perspective of *personalist pedagogy*, how performance-based practices and their mimetic modalities (as *mimesis praxeos* according to Aristotle’s *Poetics*) could be considered as an interesting venue for autism research in order to develop creative and embodied educational strategies to enhance a range of social and executive skills of minors with ASD.

bio - Mabel Giraldo, PhD and actually Fellow Researcher at Department of Human and Social Science of University of Bergamo (Italy). Her research interests focus on the analysis of the intersections between theatre and education, with a particular attention both to the contemporary debate on performance practices and the main theories about special education and autism.

Alberto Godioli University of Groningen (1C)

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“Dark and Controversial Humor: Towards a Cognitive Typology”.

Over the last few years, an increasing amount of scholarly and media attention has been given to the risks underlying the humorous treatment of topics such as racism, gender discrimination, and sexual harassment, with particular regard to stand-up comedy. The debate often revolves around the concern that ambiguous and elusive forms of irony might lend themselves to misinterpretation, thus reinforcing the stereotypes or misbehaviors that it aims to satirize (Bobker 2017, Coe 2015, Jay 2014). But how exactly does a joke become difficult to decipher, or simply more prone to misunderstanding? Are there more ‘dangerous’ forms of irony in this respect? And what are the sense-making processes triggered by more or less elusive kinds of jokes? Wayne Booth’s notions of ‘stable’ / ‘unstable’ and ‘finite’ / ‘infinite’ irony (Booth 1974) might still be of some help in investigating the various strategies adopted by comedians; at the same time, as I will try to demonstrate, they can benefit from a rethinking in a cognitive perspective. In particular, I will try to analyze different forms of irony in light of the following:

The corpus will include monologues by contemporary (and often controversial) stand-up comedians such as Dave Chappelle, Louis CK, Amy Schumer, and Sarah Silverman.

bio - Alberto Godioli is Assistant Professor in European Culture and Literature at the University of Groningen. His latest book is *Laughter from Realism to Modernism* (Oxford: Legenda, 2015); his current research areas include international Modernism, humor studies, and political satire within and beyond Europe.

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Joanna Klara Teske Faculty of Humanities John Paul II Catholic University in Lublin Poland (4A)

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“Realist, modernist and postmodern narratives – their techniques of representing mental states and ways of engaging the reader’s ToM”

In our paper we would like to consider the significance of literature for our understanding of ToM (Theory of Mind: ability to ascribe mental states to other beings and predict their future actions). It has been argued by Lisa Zunshine that literature provides safe environment in which people can exercise their ToM. On the basis of an analysis of ways in which the three basic narrative conventions of English-language fiction – realism, modernism and postmodernism – portray mental states of their characters, narrators and authors, we want to propose a theoretical account of how they [the conventions] might engage the reader’s ToM.

bio - Arkadiusz Gut – PhD in Philosophy and Psychology; Coordinator of Cognitive Science Study; currently he directs the international research project focused on involvement of language, culture-specific factors and folk intuitions in social knowledge: comparative studies Western philosophy/psychology and Chinese philosophy/psychology.

bio - Joanna Klara Teske – the author of *Philosophy in Fiction* (2008) and *Contradictions in Art: The Case of Postmodern Fiction* (2016) and articles on contemporary British fiction and cognitive theory of art; as well as co-editor (with Grzegorz Maziarczyk) of *Novelistic Inquiries into the Mind* (2016) and *Explorations of Consciousness in Contemporary Fiction* (2017).

Yasemin Hacioglu University of Oslo (8B)

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“The “wandering lady” and her notebook: heroines composing thoughts through writing poems in Charlotte Smith’s novels.”

Romantic poems are not often considered as tools for decision-making. This may be especially true of poems within Smith’s novels. Critics have read the poems as purely aesthetic or as outpourings of sensibility.

The 4E perspective makes a difference here. I argue that Smith portrays the heroine’s poems as her means of imagining solutions to dilemmas. This uses 4E approaches to writing and reading as being future-orientated processes, which enable the heroine

and reader to make decisions. The stages of the poems' implied composition - from immediate affect to narrative decisions - are presented as a developing thought process.

bio -Yasemin Hacıoğlu is a PhD student at the University of Oslo, working with the research group 'Literature, cognition and emotions.' Her PhD looks at the poetic genre as representing a specific thought process, focusing on late eighteenth-century women's novels. She has a particular interest in eighteenth-century commonplace books and neoclassical drawing manuals.

James R. Hamilton Kansas State University USA (1C)

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“Performer Power and Character Power”

“Performer power,” often referred to as “star power” and “ghosting,” is a familiar topic in philosophical aesthetics where it has served at least two important agendas. “Character power,” usually described by cognitive social scientists and communication theorists as an element in “parasocial interactive relationships,” is a familiar subject of empirical research serving a very different agenda. My thesis in this paper is that an appropriate understanding of theatrical and filmic performance – as a type of “display behavior” within the human species – provides a clear way of understanding these two phenomena, as aspects of the same more general phenomenon.

bio - James R. Hamilton, Professor of Philosophy at Kansas State University in Manhattan, Kansas, USA, works on aesthetic issues and issues in the philosophy of art. He is an empirically and formally oriented philosopher, informing his work using studies in decision theory, formal learning theories, neuroscience, cognitive psychology, and cognitive anthropology.

Pil Hansen PhD. School of Creative and Performing Arts University of Calgary Canada (5C)

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“The Cognitive and Creative Strategies of Aging Dancers”

When aging dancers experience increasing physical constraints, they tend to adapt physical techniques and develop mental approaches to produce rich expressive layers. Understanding more about the both creative and cognitive strategies involved could shift our view on the aging dancer's body in the Western dance industry, how we address dancer transition, and how dance is applied as cognitive therapy for elderly non-dancers. This paper draws on a review of research into the ageing dancer from dance psychology, science, and scholarship to analyse three qualitative case studies of professional dancers above 60. The aim is to identify future research questions.

bio -Dr. Pil Hansen is an Assistant Professor of the performing arts at the University of Calgary, a founding member of Vertical City Performance, and a dance/devising

dramaturg. Her empirical and PaR experiments examine cognitive dynamics of memory and perception in creative processes. Hansen has dramaturged 27 works and is widely published. Her latest co-edited books are: *Dance Dramaturgy: Modes of Agency, Awareness and Engagement* (Palgrave, 2015) and *Performing the Remembered Present: The Cognition of Memory in Dance, Theatre and Music* (Methuen Bloomsbury, 2017).

Scott Harshbarger Hofstra University (6A)

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“Hooked: Peter and Wendy and the Epigenetics of Play”

Focusing on J.M. Barrie’s *Peter and Wendy*, this paper explores the cognitive causes and consequences of becoming hooked on fiction. In addition to such kinesthetically engaging activities as flying and fighting, much of the action in *Peter and Wendy* is linguistic, which, in the form of “teasing” or “verbal repartee,” has parallels with “rough-and-tumble play” (Panksepp and Bevin, 2012). As such research suggests, it is likely “that one of the effects of PLAY activity may be the creation of new prosocial neural pathways in the neocortex through epigenesis” (2012), such pathways helping to account for a lifelong addiction to playful, narrative art.

bio - Scott Harshbarger teaches courses on poetry and song, the literature of New York City, classic and modern fairy tales, and the cognitive aspects of literature across the lifespan. He has published on Nathaniel Hawthorne, William Wordsworth, Robert Burns, Cotton Mather, and the Grimm Brothers and is finishing up a cognitive study of the early life and tales of Nathaniel Hawthorne.

Matt Hayler University of Birmingham UK (1D)

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“Unconscious Bias: The Politics of Shaped Perceptions”

This paper will argue the case for a politics of rich cognition. We often presume that we’re independent actors despite being so enmeshed with our environments that the myriad shapings of our perceptions fall over the horizon of our awareness, becoming either unavailable to, or ignored by conscious contemplation. We need to reckon with the entanglements of 4E cognition as well as the push, pull, and nudge factors of our newly digital culture, its fake news empires, and our societies’ ongoing biases as there is egalitarian potential in knowing that we do not think alone. This paper hopes to establish something of that potential for the cognitive humanities.

bio -Matt Hayler is senior lecturer in post-1980 literature at the University of Birmingham, and Director of the university’s Centre for Digital Culture. He specialises in bringing together insights from the digital and cognitive humanities with (post)phenomenology, posthumanism, and object-oriented philosophy in order to better understand the entanglement of humans and their technological artefacts.

Dr Kate Hunter and Dr Yoni Prior Deakin University Melbourne Australia (5B)

“COPYING THE MASTERS: An imitative approach to performance training”

Familiar dynamics are woven into our bodies and are played out along the lines of our bodies: they are kinaesthetic/kinetic melodies in both a neurological and experiential sense. Maxine Sheets-Johnstone (2011) Language and culture would not exist without imitation; we learn by looking and copying. Rhonda Blair (2007)

Formal, systematised actor training in Western culture is a relatively recent phenomenon, one which replaced what Alison Hodge (2010) describes as the “long history of actor apprenticeship” in which actors learned their craft “by imitating their more experienced colleagues” (Watson, 2001). In this essay, the authors propose a contemporised recuperation of the apprenticeship model, using mimesis, imitation and reproduction as a dynamic pedagogical framework for developing key performance skills in a cohort of first year university students.

We reflect on the development of a single unit of study, in which students are invited to investigate canonical performance texts via the interpretations of ‘master’ practitioners, by reproducing recorded performances as precisely as possible. In this respect, the approach harnesses the neurological notion of ‘kinaesthetic melodies’ – our individual, personal, gestural syntaxes – to extend students’ performative vocabularies in relation to physicality, gesture, awareness of breath, use of compositional space, style and genre. Supported by workshop content in which they attend to their own and each other’s senses and kinaesthetic awareness, students undertake a series of tasks built around close physical observation, breath, gaze, shape, space and tempo. Just as painters have long developed technical and expressive skills by copying the works of others, these tasks introduce students to techniques that are grounded in physical sensation and embodied attention, allowing them to experience the complex web of interpretive decisions that constitute the creation of a role by ‘apprenticing’ to master actors. Since the task of reproducing performances recorded on film, or from video-recordings of live performances, involves a reorientation and re-dimensioning from cinematic/virtual space to theatrical/real space, the model also requires acts of translation between material and theoretical paradigms of space and relationship to audience.

bio-Dr Kate Hunter is a performance–maker and researcher whose work traverses the territories of memory, perception, cognition, fact, fiction and autobiography. Her theatre practice incorporates verbatim processes, digital technologies, physical training and performance composition. Her PhD examined the neuroscience of memory in relationship to the complex processes of creative practice. She is currently Lecturer in Creative Practice (Art and Performance) at Deakin University.

Anne Holm University of Southern Denmark (7G)

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“Exile as embodied absence: spatial metaphors of dislocation in Joseph Brodsky’s “To Urania”

This paper investigates the embodied experience of exile in Joseph Brodsky’s poem “To Urania” (1988). I build on Marco Caracciolo’s idea that mental imagery involves experiencing a situation “as absent”: the simulation of perceptual experience activates “memories of past interactions with the world” (95). I argue that along with functioning as a key tool in enacting imaginary experiences, metaphor foregrounds the difficulty of representing an experience of displacement. The paper examines Brodsky’s use of spatial metaphors that reach towards a nonhuman realm to reconcile the discrepancy between the past and the present, but also discusses the broader relevance of the simulation of such experientiality.

bio - Anne Holm (née Päivärinta) is a Guest Researcher at the University of Southern Denmark, where she runs a project on embodied metaphors in contemporary migration literature. She earned her PhD from the University of Tampere, Finland and has previously worked at Linnaeus University, Sweden. Her research interests include cognitive poetics, conceptual metaphor and embodiment.

Abigail Jackson Plymouth University (2F)

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“Affording embodied interactions with technology for the autistic child: adaptation in the face of crisis”

In *Research Opportunities: Embodied child-computer interaction (2013)*, Antle suggests movement in education assists cognitive development. With training in Somatic Movement Practices and Contact Improvisation my interdisciplinary PhD uses methodologies supporting embodied interactions with autistic children. By reflecting on a demographic predisposed to social and communication impairments, introducing the Theory of Mind conceptualises the diagnosis.

Childhood development, cognitive neuroscience and The Arts offer solutions to concerning overexposure to conventional, solo-use, technologies by autistic individuals. This paper reflects on Antle’s research alongside mimicry and play in facilitated one-to-one interactions. Antle’s paper supports my proposal for adaptations when embedding digital technologies in education; affording interactive, social, experiences informed by movement practices.

bio - Holding BA Hons Dance, MRes Dance, and a PGCert Autism (Children), her current research is an interdisciplinary project facilitating improvised, responsive, movement in the development of a creative intervention, for autistic children, with digital mediation embedded in its investigation. PhD candidate, Transtechnology Research at Plymouth University, AHRC funding via The 3D3 Centre for Doctoral Training.

Brad Jackson Department of English Language and Literature The University of British Columbia (4E)

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“Intertextuality through a Cognitive Lens: Blending Narratives in Shakespeare’s *Titus Andronicus*”

Studying intertextuality through a cognitive lens can reveal how intertexts anchor culturally rich frames of knowledge that originate outside of a primary text and how those knowledge frames come to shape a text. I will use theories from the fields of cognitive linguistics and cognitive poetics such as conceptual integration (blending), material/narrative anchors, and viewpoint to show how Shakespeare structures elements of *Titus Andronicus* through the intertext of Ovid’s *Metamorphoses*. Blending can reveal the network of associative spaces between multiple texts that allow playwrights (and writers in general) to establish key themes, character identities, and discursive elements within their works.

bio - Brad Jackson is a PhD student in the department of English language and literature at the University of British Columbia. His interests include conceptual integration (blending), multimodal forms of communication, multimodal expressions of figurative language, cognitive poetics, early modern drama, and the relationship between cognition and the material aspects of theatre and film.

Isabel Jaén, Portland State University Oregon USA (4D)

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“What Cervantes’s *Don Quixote* Teaches Us about Human Development and Emotion.”

When exploring early modern scientific thought, it is important to consider how fictional discourses contribute to the exploration of human psychology. In *Don Quixote*, Cervantes offers a fictional model of human development through Sancho Panza, the brute who is able to transcend his animal nature by controlling negative emotions and cultivating positive ones. I focus here on the underlying theories and models of mind—as well as the rhetoric strategies—that Cervantes employs to portray the role of emotion in Sancho’s developmental journey to humanness, truth, and virtue. Cervantes’s view of emotion as an intrinsic element of the developing mind both shapes his work and contributes to the construction of early modern psychological discourses.

bio - Isabel Jaén holds PhDs from Purdue University and the University of Madrid. She is a former executive member of the MLA Cognitive Approaches to Literature Division and co-founder and former co-director of the Literary Theory, Cognition, and the Brain Working Group at Yale University, and co-editor of Her publications include *Cognitive Literary Studies* (U of Texas P, 2012), *Cognitive Approaches to Early Modern Spanish Literature* (Oxford UP, 2016).

Elsbeth Jajdelska, School of Humanities, University of Strathclyde (5F)

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“Can narrative processing change the causality implicit in our world models?”

Work on narrative processing has made substantial progress in the last twenty years through simulating real world experience through ‘situation models’, incorporating changes in five or six key dimensions, such as character goal or location of action. I suggest that narrative inference cannot be explained by simulation alone, because even stories with no counterfactual content require us to modify the implicit causal model we use to negotiate real world environments. The high dimensional vector spaces employed by deep learning or neural network AI may give us a better explanatory account of some key features of narrative experience, including immersion and coherence.

bio - Elspeth Jajdelska has completed two books on the history of reading in the seventeenth and eighteenth centuries. She also completed an MSc in Mind, Language and Embodied Cognition in 2016 with distinction, and has published on cognition in vividness, embodied language processing and representations of sex in relation to literature.

Stephan Jürgens NOVA University Lisbon (FCSH) Portugal (1B)

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“The neuroscience of *The Divine Comedy - Inferno*: somatic dramaturgy and kinaesthetic video design as a relational theatrical system”

This paper results from the author’s artistic collaboration with Portuguese theatre director João Brites on a recent production of *The Divine Comedy - Inferno*. From a practice-as-research perspective the author examines a unique notion of 'corporeality' in the framework of the ‘Conscience of the Actor on the Scene’ system, a method for actor training and for dramaturgical processes, developed by Brites over the past decades. In the context of recent literature in performance studies, new media theory and neuroscience, the author will introduce and discuss recent notions of 'somatic dramaturgy' and 'kinaesthetic video design' as a relational theatrical system.

bio - Stephan Jürgens holds a Ph.D. in Contemporary Choreography and New Media Technologies. As a core researcher of the BlackBox Arts & Cognition project, Stephan is currently exploring the “translation” of artistic conceptual structures in the work of selected artists into novel formats of artistic and scientific information visualization.

Professor Rick Kemp Indiana University of Pennsylvania (2A)

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“Performance, disorder and moral argument: A cognitive analysis of *Twelfth Night* at The Middle Temple, 1602”

John Manningham’s diary entry of 1602 firmly identifies the place and time of a performance of *Twelfth Night*. This facilitates a cognitive analysis of the play in the socio-cultural context of its performance for an audience of judges, lawyers and law students at The Middle Temple.

Considerations of perception, the concept of self and social order identify a spectrum of responses to moral argument displayed by the play’s characters. This spectrum relates to a dynamic of dramatic action in which individuals seek retribution for real or imagined wrongs done to them, a highly salient topic for the play’s audience.

bio -Rick Kemp is Professor of Theatre and Head of Acting and Directing at Indiana University of Pennsylvania, USA. Publications include *Embodied Acting: What Neuroscience Tells Us About Performance* (Routledge 2012), *The Routledge Companion to Jacques Lecoq* (Routledge, 2016) and *The Routledge Companion to Theatre, Performance and Cognitive Science* (Routledge, 2018).

Aimee Knupsky Allegheny College (3D)

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“Despair will give me strength:” Joanna Baillie’s *Orra* and the Limits of Regulatory Flexibility”

Using our background as a literary scholar and a cognitive scientist, we use a cognitive literary science approach to examine Joanna Baillie’s passion play *Orra* (1812) in relation to Bonnano and Burton’s (2013) model of regulatory flexibility. Current emotion regulation (ER) models do not consider socio-cultural conditions (such as gender or power) that constrain regulation strategies and outcomes available. Due to her gender and subordinate place in family structures, *Orra* finds herself in uncontrollable situations that neither reappraisal, distraction, or suppression will mitigate. Based on our analysis, we suggest avenues for interdisciplinary explorations that re-imagine how ER models might improve.

bio -M. Soledad Caballero is associate professor of English at Allegheny College. Her work in British Romanticism focuses on travel writing, empire, and gender studies. In addition to championing undergraduate research activity in the humanities, she also explores interdisciplinary connections among emotion, affect, and literature through grant-funded research, teaching, and scholarship.

bio -Aimee C. Knupsky is associate professor of Psychology at Allegheny College. Her work in cognitive psychology focuses on how we learn and communicate in academic settings. In addition to advocating for faculty-student undergraduate research, she also explores interdisciplinary connections among emotion, affect, and

literature through grant-funded research, teaching, and scholarship.

Olga Krasa-Ryabets (presenting) University of Amsterdam (1B)

Inna Tsirlin (co-author) Google

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“Trick of the Eye – visual perception in performance”

This paper focuses on how optical illusion can be utilized in live theatre. One of the most important components of making an illusion successful relies on the naturally occurring gaps and adaptations in human perception. Humans fill in the blanks and misinterpret so effectively that they often buy into unlikely scenarios – for instance, the existence of ghosts. This process of misinterpretation is a vital component of human perceptual and cognitive make-up and, when exercised in performance, can enable production of new meanings. This paper addresses such theatrical potential of known, well-studied phenomena in visual perception and visual attention.

bio - Olga Krasa-Ryabets is a theatre director and researcher. She holds an MA in Alternative Theatre Directing from the Academy of Performing Arts in Prague and is a PhD Finishing Fellow at the Amsterdam School for Cultural Analysis. Olga is also the founder and director of the Centre for Aliative Research.

bio - Inna Tsirlin is a vision scientist with extensive experience of research into visual perception and visual attention mechanisms both in academia and industry. She holds a Masters in Computer Science and a PhD in Psychology and Neuroscience (York University) and is currently working as a User Experience Researcher at Google.

Polina Kukar University of Toronto/Ontario Institute for Studies in Education (1E)

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“Empathy in Education: A Narrative Inquiry into Practicing Teachers’ Lived Experiences (as part of the panel organized by Dr. Isabel Jaén Portillo)”

Teachers are informally encouraged, as well as at times formally mandated, to model and facilitate empathy in the classroom. Yet to date, there has been no in-depth study of teachers’ lived experiences of “teaching” empathy. In this talk I present preliminary findings from my research on teachers’ narratives of empathy in their work. My research integrates critiques of empathy, specifically as articulated by Edith Stein (1916) and Megan Boler (1997), with practicing teachers’ narratives to explore the promises and limits of empathy in the pedagogical context.

bio -Polina Kukar works as a high school teacher and studies pedagogies and discourses of empathy. Her doctoral research focuses on practicing teachers’ narrative descriptions of empathy. Polina’s work has been published in *Philosophical*

Inquiry in Education, Theory and Research in Education, and Philosophical Psychology.

Karin Kukkonen University of Oslo (2B)

The Nordic Weird: What Strangeness Might Contribute to the Cognitive Humanities

(Workshop Leader)

The cognitive humanities have often been reproached with the claim that they over-represent realist, mimetic texts and that they can think of the cognitive processes involved in reading literature and watching films only in terms of the “natural”. Many counter-examples to such claims can be adduced. This workshop proposes to investigate further how an attention to weird texts and cognitive strangeness can be brought to bear on the analysis of text and what the cognitive humanities have to gain, conceptually, from it.

The workshop is organised in the context of the NOS-HS funded project “The Place of the Cognitive in Literary Study” (2018-2019). We will present cognitive readings of four Nordic works that fall under the category of the “weird”: Jon Fosse’s *Morning and Evening* (Kjerdingsstad), Leena Krohn’s *Tainaron* (Kukkonen and Polvinen), August Strindberg’s “The Wisdom of Animals and Plants” (van Ooijen) and Nicolas Pesce’s film *The Eyes of My Mother* (Christiansen). These analyses will be followed by a discussion on what focusing on the experience of strangeness might contribute to the cognitive humanities at large.

bio -Karin Kukkonen is Associate Professor in Comparative Literature at the University of Oslo. She works on the relationship between cognitive approaches to literature and older traditions of literary theory (*A Prehistory of Cognitive Poetics*, OUP 2017), as well as 4e cognition and eighteenth-century fiction and the literary implications of predictive processing (*Probability Designs: Literature and Predictive Processing*, under review).

Nelly G. Kupper Professor French and Russian Northern Michigan University (5G)

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“Neuroscience and the Archetypal Plot”

The archetypal plot leaves no doubt that masculine characters function differently from the feminine counterparts. My study, seeking after the reasons behind this gender difference, suggests rooting in human biology. The biological discrepancy in memory processing between the genders, with men and women privileging respectively a prospective and a retrospective way of processing memory, shows to be analogous to the pattern of masculine and feminine gender characters in the archetypal plot. The archetype patterns are persistent and traceable from bible and myth to the modern

text. To examine this parallel, my article will focus on the stories of Theseus and Pirithoüs, and Lot.

bio:Professor Kupper specializes in French and Russian literature and teaches at Northern Michigan University. She has published in the area of literature and psychology, and literature and visual art. Her book, published this year by Peter Lang, focuses on her current interests in the patterns of biological memory and fiction.

Katherine Kurtz & Georg Theiner Villanova University (5F)

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“Predicting Category Crises: Towards an Enculturated Predictive Processing Account of Monstrosity”

The category of monstrosity provides a powerful lens to examine the subject-generative power of culturally prescribed and sedimented boundaries that ought not to be crossed (Cohen 1996). In this paper, we employ the framework of enculturated predictive processing (Clark 2015; Fabry 2017) to elaborate the “category violation” hypothesis of monstrosity (cf. Asma 2002). In particular, we argue that the perception of monstrosity is an expression of prediction error stemming from the violation of acquired predictive patterns that are built into the normatively constrained organization of our perceptual systems, conceptual structures, folk taxonomies, humanly constructed environments, and embodied sociocultural practices.

bio- Katherine Kurtz is a Philosophy PhD Candidate at Villanova University. She also studied Philosophy and Comparative Literature at the University at Buffalo (SUNY). She is writing a dissertation on the aesthetics of monstrosity. Her other areas of interest include feminist theory and the philosophy of popular culture.

bio-Georg Theiner is Associate Professor of Philosophy at Villanova University. He received his PhD in Philosophy, with a Joint PhD in Cognitive Science, at Indiana University. He also earned degrees in Philosophy and Linguistics at the University of Vienna. He works on embodied and distributed cognition, group cognition, and the “extended mind” thesis.

Anezka Kuzmicova Stockholm University Sweden (1D)

“The reading consciousness: three common assumptions revisited”

This paper revisits three common ideas about how consciousness works when we read fiction. Firstly, I will contest the notion that the reading consciousness is a container of sorts, containing a circumscribed amount of textual stimulus. Secondly, I will argue against the view that readers abstract their personal concerns away in reading, and that they do so with benefit. Thirdly, I will show how the reading consciousness encompasses rather than excludes the physical situation and

environment of reading. For each idea revisited, I will discuss practical implications for how reading could be taught, assessed, and staged in educational settings.

Bio- Anezka Kuzmicova is a postdoctoral researcher in the Department of Culture and Aesthetics, Stockholm University. Her main research area is reading as cognitive process, embodied experience, and situated practice. Within this area she has published on topics including readers' mental imagery, immersion and empathy, the physical reading environment, or the digital audiobook.

Robert Lang University of Hartford USA (6B)

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“Cognitively Mapping 9/11 in Extremely Loud and Incredibly Close (Stephen Daldry, 2011)”

Among the various attempts in literature and film to find interpretive value in the “9/11” catastrophe, Jonathan Safran Foer’s novel *Extremely Loud and Incredibly Close* (2005) and Stephen Daldry’s film adaptation in 2011 stand out unwittingly both as an oblique acknowledgment of some of the terrorists’ stated reasons for the attacks and an attempt to deny those reasons. This paper examines the cognitive-mapping efforts of the film’s protagonist, a very bright and neurotic 9-year-old Jewish boy on the autistic spectrum, to understand why his father died “at 9/11,” revealing insights into some of the dark forces shaping the new millennium.

bio-Robert Lang is Professor of Cinema at the University of Hartford. His most recent book, *New Tunisian Cinema: Allegories of Resistance*, was published by Columbia University Press in 2014. He is currently working on a new book project prospectively entitled “Divided States: American Cinema in the New Millennium.”

Yuexi Liu Xi’an Jiaotong-Liverpool University (7B)

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“Making Heritage: Distributed Remembering in Evelyn Waugh’s *Brideshead Revisited* and Christopher Isherwood’s *Christopher and His Kind*”

Examining the ways in which objects and other people are incorporated into one’s act of remembering, this paper argues that in both *Brideshead Revisited* (1945) and *Christopher and His Kind* (1976) memory is construed as distributed. Steeped in the past, *Brideshead* is also concerned with anticipatory memory. Offered to future generations as a ‘souvenir’, it is meant to be a heritage novel. Like Waugh, Isherwood was also consciously making heritage. Comparing his accounts of the past with those of his family and friends, Isherwood created his version of a collective memory, ready to be handed down to future literary scholars.

bio -Yuexi Liu is a Lecturer in English Literature at Xi’an Jiaotong-Liverpool University. She holds a doctorate from Durham University. She is currently working on a

monograph based on her thesis entitled *Exterior Modernism: Evelyn Waugh and Cinema*.

Daniel T. Lochman Texas State University (4B)

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“Cognitive Memory and Forgetting in Complex Early Modern Narratives”

In composing the complex narrative of *Arcadia*, Philip Sidney experimented with narrative forms of prose fiction, borrowing techniques and introducing them in an overarching structural frame characterized by interlaced plots, mixed genre, backstories, digressions, blazons, and interior monologues. Such traits were received and developed by Edmund Spenser and Mary Wroth, who may be called Sidneian writers of romance narratives. With reference to cognitive and neuroscientific studies, this paper shows how this group deployed focalization, emotional arousal, cognitive schemata and scripts, and embedded episodes to simulate in a dynamic reading experience the remembering and forgetting that occur in lived experience.

bio -Daniel Lochman is professor and chair in the Department of English at Texas State University. He has co-edited a collection on early modern friendship and edited a critical edition of John Colet’s comments on the *Ecclesiastical Hierarchy*. Recent publications concern early modern embodied cognition and memory in narratives.

John Lutterbie Stony Brook University (1A)

“Aesthetics, Silence, and Temporality”

In this essay I explore silence both as an auditory and temporal aspect of the aesthetic experience. Silence in the drama and other arts releases perceptual processes from previous engagements and allows for a period of reflection. The objects of study are selected plays of Harold Pinter, Samuel Beckett, and Franz Xaver Kroetz, with reference to a performance of Angelika Feste and Marcel Proust’s *Remembrance of Things Past*. Each uses silence in a distinctive way that disrupts narrative flow and creates an atmosphere of reflection that can be engaging or oppressive.

bio -John Lutterbie is a Professor at Stony Brook University in the Department of Theatre Arts and the Department of Art. He serves as co-director of the Center for Embodied Cognition, Creativity and Performance, and serves as co-editor with Nicola Shaugnessy for the series *Science and Performance with Methuen*.

Raphael Lyne University of Cambridge (3F)

“We-Representations in Minds and Poems”

Recent work in cognitive science and philosophy has described features of a ‘we’ which is a mental state of an individual, but has properties resulting from interaction.

There are genuine results (increased capacities and perspectives) of alignment with others, but the 'we' in my mind is not the same as the 'we' in yours. The versions of 'we' encountered in poetry (I will take examples from Shakespeare's Sonnets and from Elizabeth Bishop) may be illuminated by this idea of an 'individual we'. Poems also offer us ways of addressing its tensions, and opportunities to reflect upon issues that philosophers and cognitive scientists remain concerned with.

bio -Raphael Lyne is a Reader in Renaissance Literature in the Faculty of English, University of Cambridge, and a Fellow of Murray Edwards College. His books include *Memory and Intertextuality in Renaissance Literature* (2016) and *Shakespeare, Rhetoric and Cognition* (2011). He writes a blog, 'What Literature Knows About Your Brain', <http://www.english.cam.ac.uk/research/cogblog/>

Dr Matthew MacKisack University of Exeter Medical School (8F)

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“Painter and Scribe: from model of mind to cognitive strategy”

Since antiquity the mind has been conceived to operate via images and words. The rise of empirical psychological science in the late 19th-century rehearses the word / image division of thought but makes universal statements – e.g. that recollection is a verbal process for everyone - untenable. Since then, the investigation of individual differences and case studies of imagery loss have shown rather that words and images present alternative cognitive “strategies” that individuals will be predisposed to employing – but which can also be relearned using the other representational mode. This presentation sketches out this historical shift in understanding.

bio- Matthew MacKisack is an historian who studies the roles that imagining and the imagination have played in culture, science and medicine. His research employs critical and literary theory alongside the findings of cognitive science and neuroscience. He is an Associate Research Fellow at the University of Exeter Medical School.

Sarah McCarroll Georgia Southern University (4F)

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“The Cognitive Ecology of Objects and Things at Smallhythe Place”

Smallhythe Place was actress Ellen Terry's country retreat and retirement home, and is now a museum displaying performance artefacts Terry collected during her sixty years onstage. This examination draws together insights from research in situated cognition and cognitive ecologies with Thing Theory to consider how the house and its displays work as active performers in the staging of environment and an ecology of embodied understanding. A consideration of the ways in which the liminal spaces at Smallhythe pressure our interpretation of Terry's residence and collection reveals the means by which we understand her life, career, and historical importance.

bio - Sarah McCarroll is an associate professor, costume designer, and costume shop manager for the Theatre program at Georgia Southern University. Her research interests include period dress and movement, the historical body, and nineteenth-century British theatre. Her work appears in *Theatre Symposium* and in *Theatre, Performance and Cognition: Languages, Bodies and Ecologies*.

Dr Dick McCaw Senior Lecturer in the Department of Drama, Theatre and Dance at Royal Holloway University of London (4G)

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“The Body as an Instrument of What?”

Is the body of an actor an instrument? I would agree if by instrument we mean a device which registers and deciphers the sensations generated by that body's physical actions. Usually the bodily 'instrument' is conceived as being cognate with a musical instrument like a guitar or violin, an idea suggesting that the player operates motorically upon the instrument. What is the status of the player, if their physical body is the instrument? The instrumental model cannot be taken very far because it is far too simplified an account of expressive (indeed human) behaviour. It is not that we 'have' a body (as some instrument) but that we 'are' our bodies.

bio - Co-founded the Actor's Touring Company and the Medieval Players, Director of International Workshop Festival 1993 - 2001. Taught theatre-making and training at RHUL since 2000. Published *Bakhtin and Theatre* (Routledge 2016) and *Training the Actor's Body* (Methuen 2018) with *Understanding the Actor's Body* scheduled for publication in 2019.

Bruce Alan McConachie University of Pittsburgh (4A)

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“Toward a Consilient Approach to Coevolution, History, and Performance”

Biologist E.O. Wilson chose *Consilience* as the title of his 1998 book because he is encouraging scholars to use empirical methods in order to create “a common groundwork of explanation” for all knowledge. My current project on the Anthropocene requires an approach that begins with human coevolution, incorporates deep sociocultural history, and emerges with insights about a range of human performances. I will move toward consilience by treating each of these levels of biological action as complex dynamic systems, in which the dynamics of the whole drive the interactions of its parts. Thus, in brief, embodied performances must be understood as a part of sociocultural history, and that history must be related to the larger dynamics of the coevolution of genetics and culture. Examples and discussion to follow.

bio -Bruce McConachie has written widely on cognition and performance. His current project is tentatively entitled *Performance, Politics, and Climate Change: Toward a Consilient Approach to Coevolution and History*.

Prof. Nigel McLoughlin University of Gloucestershire (4E)

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“The Mushroom Treatment: A cognitive stylistic analysis of Derek Mahon’s ‘A Disused Shed in Co. Wexford.’”

This paper will use a cognitive stylistic framework drawn from Text World Theory (Werth 1999; Gavins 2007) and Stockwell’s (2009) model of literary resonance to analyse the text-world structure and movements between worlds in Derek Mahon’s ‘A Disused Shed in Co. Wexford’ (Mahon 1999: 89-90), one of his best-known poems of isolation, disorientation and endurance (Collins 2009). The paper will examine how the poem’s text-world structure affects the creation of perspectival shifts within the text, and whether the pattern of world-building and movements between worlds in the poem affects the reader’s ability to construct stable interpretations.

bio-Nigel McLoughlin is a poet with five published collections, the latest of which is *Chora: New and Selected Poems* (Templar Poetry, 2009). His academic work includes articles and book chapters on cognitive stylistics and poetry; and creativity. He is Professor of Creativity and Poetics at the University of Gloucestershire.

Saara Moisio, doctoral candidate Theatre research / Doctoral Programme of Philosophy, Art and Society University of Helsinki (8G)

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“Body as a Source of Knowledge – The meaning and value of contemporary dance for spectators”

In this presentation, I argue that for a spectator the value of a dance performance is created through embodied meaning-making. I illustrate this by presenting a case study of my on-going PhD research. In the case study I had 10 participants who I interviewed and asked to visit a dance performance. After the performance period I held a creative workshop for them to reflect on their experience and what it meant for them. In the interview material an understanding about the body as a source of knowledge arose as a central aspect of meaning and value in relation to contemporary dance.

bio -Saara Moisio is a doctoral candidate of Theatre Research at the University of Helsinki, where she also teaches a course on audience research. Her previous work has included administration, marketing and communications in performing arts organizations. She has also published dance reviews, interviews and articles in the Finnish on-line dance journal *Liikekieli.com*.

Ben Morgan Associate Professor Dean, and Fellow and Tutor in German

Worcester College Oxford (3C)

“Arendt and Acting with Others: A Cognitive Re-thinking of The Human Condition (1958)”

Arendt's *The Human Condition* (1958) builds on Heidegger's work of the 1920s (Briefe, p. 149) yet re-thinks human agency as a shared human activity in a way that builds on but transcends the framework of *Being and Time*. Returning to Arendt's arguments can thus contribute to on-going discussions of the relation between Heideggerian phenomenology and cognitive science (Dreyfus 1991, Wheeler 2005, Kiverstein and Wheeler 2012, Gallagher, Morgan, Rokotnitz forthcoming). The paper will argue that Arendt's position is particularly productive for two reasons. The first is the complex way in which she links human togetherness and plurality, directly tackling issues that remain underdeveloped in Heidegger's less differentiated and brief account of being-with (*Mitsein*) in *Being and Time*. The second is her equivocation on the question of individual agency. Seen from the perspective of work by psychologist Daniel Wegner and colleagues (Wegner 2002, Wegner and Sparrow 2007) she massively overestimates the importance of the first-person perspective. At the same time, in both *The Human Condition* and in other texts, such as *Eichmann in Jerusalem*, Arendt is clear-sighted about the limits of human self-mastery and self-knowledge. This affirmation of, and scepticism about, the first-person perspective directly captures a tension that is central to a conception of agency that questions the primacy of the individual. Arendt's work thus shows itself to be fundamental to efforts to conceptualize shared human action in the new paradigm emerging at the intersection of phenomenology and cognitive science.

Ancuta Mortu Centre de Recherches sur les Arts et le Langage (CRAL), EHESS (3B)

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“Cognitive Frames of Reference in Art Historical Writing”

In this presentation I focus on cognitive frames of reference in terms of which art historians interpret the beholder's response to art and, more specifically, on cognitive psychology. Although the art-historical engagements with psychology are alluded to in several theoretical writings (Gombrich, 1987; Pfisterer 2008; Davis, 2015), I hold that we need a clearer sense of this mutual interest between the two disciplines, especially in the context of recent advances in the sciences of mind. Psychology proves to be appealing for the explanation of art practices insofar as it holds promise for locating the discipline of art history within the natural sciences. Other natural domains of inquiry include, for instance, neuroscience, evolutionary biology, neurophysiology of vision, biology, physics, chemistry and so on. While the evolutionary and neuroscientific postulates concerning unconscious mental processes and their neural formation have been under scrutiny over the last two decades (Kandel 2012, 2016; Onians, 2016;

Rampley, 2017; Davis 2017), the psychological theses relative to the beholder's subjectivity are yet to receive thorough analysis

bio- I hold a PhD in Aesthetics from the EHESS (Paris), where I completed a doctoral dissertation entitled *From Aesthetic Cognition to Cognitive Aesthetics: A Genealogical Study*. In 2016 I was a Junior Research Fellow and lecturer at Freie Universität Berlin within the Thematic Network Principles of Cultural Dynamics. My recent publications include "Degrees of Attention in Experiencing Art" (*Estetika: The Central European Journal of Aesthetics*, no.1, 2018) and "Ways of Perceiving and Mapping Human Cognition through Art" (*Phenomenology and Mind*, forthcoming in July 2018).

Omri Moses Associate Professor of English Concordia University (7G)

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"The Networked Mind in Action: Literature and Extended Cognition"

This paper addresses the common refrain among cognitive literary critics that novels create make-believe worlds so that we can get practice reading a character's mental state on the basis of behavior. While Zunshine, Vermeule, and Herman defend the presumption that we have a default model for dealing with behavior, a folk psychological conviction that people generally act on the basis of intentions, Moses looks at examples from fiction that disrupt these models to generate new patterns. He draws on extended cognition to understand actions that are not under the guidance of a central executive system. Here control over behavior is ecologically dispersed.

bio-Omri Moses is Associate Professor of English at Concordia University in Montreal. He is author of *Out of Character: Modernism, Vitalism, Psychic Life* (Stanford, 2014) and is working on a new book project, tentatively called *The Open Mind*, which examines theories of extended cognition to understand better how we read fiction and poetry.

Maiya Murphy National University of Singapore (6D)

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"Efficacies and Limitations of Using Autopoiesis to Describe Theatre and Performance"

Embodied and enactivist approaches to cognition embrace versions of Humberto Maturana and Francisco Varela's notion of "autopoiesis" to ground cognition in the biological structure and processes of human life. This presentation will consider how far autopoiesis may be applied beyond the organismic level before it becomes detached from its original salient tenets. This presentation will look at how strict Maturana and Varela's notion may be with respect to biological process, Niklas Luhmann's conception of social autopoiesis, and will draw out potentials and limits of extrapolating an originally biological process to the cognitive and social realms of theatre and performance.

bio-Maiya works at the intersections of cognitive sciences and body-based performance approaches stemming from her experience in Lecoq pedagogy. Her writing has been included in *Collective Creation in Contemporary Performance* (2013), *The Oxford Handbook of Dance and Theatre* (2015), *The Routledge Companion to Jacques Lecoq* (2017) and *Theatre Survey* (2017).

According to Maturana and Varela, autopoiesis is the process by which an organism is self-produced and self-maintained in relationship to its environment. In other words, an autopoietic system is responsible for its own structure and function by selectively taking what it needs from its environment to sustain itself while simultaneously maintaining its distinction from that same environment.

Elżbieta Muskat-Tabakowska Jagiellonian University of Kraków Poland (emerita) (3B)

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“The Cognitive Present: Visual Art and Verbal Expression”

Conception and visual perception are generally considered to be analogous, which is confirmed by the standard use of the term viewing for both. On the other hand, critics undermine the analogy by pointing to limitations that it imposes upon the description of languages and their cognitive basis.

I intend to point out some significant parallels between the theory of imagery in Cognitive Linguistics the theory of visual perception of Władysław Strzemiński, an art historian and philosopher. Strzemiński's typology of perception can be shown to correspond to Langacker's dimensions of imagery and to motivate grammatical categories as defined in Cognitive Grammar.

bio - Specialist in Cognitive Linguistics and Translation Studies. Founder (and between 2002 and 2012 Head) of the UNESCO Chair for Translation Studies and Intercultural Communication at the Jagiellonian University. Translator, author of numerous published translations. Her own publications include seven books and about 200 articles, published in Poland and abroad. Visiting professor at several European universities.

Carla Neuss, University of California, Los Angeles (5G)

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“Didacticism & Cognitive Dissonance in the Medieval Mystery Cycle Tradition”

This paper reads medieval religious theatre through cognitive dissonance theory in order to investigate didactic impetus behind medieval mystery cycles, particularly the Middle English Chester Mystery Cycle. By putting cognitive dissonance theory in conversation with contemporaneous medieval theories of learning, namely Aquinas'

theory of miracles and wonder, this paper argues for distinct parallels between medieval learning theory and modern cognitive dissonance theory, ultimately suggesting that medieval thinkers were on some levels aware of cognitive dissonance as a phenomenon in the human mind and intentionally invoked it in the aesthetics of medieval theatre in order to induce learning in illiterate audiences.

bio- Carla Neuss is a doctoral student in the Theatre and Performance Studies Department at UCLA. She earned her bachelor's degree in English Literature at UC Berkeley and her M.Phil. from Oxford University in Medieval Literature.

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Marion Behrens, University Medical Center Frankfurt, Johann Goethe University Frankfurt, Germany

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“Immersion in Deep Reading: Measuring the Immeasurable”

Immersion or absorption in a book is a psychological state which cannot be measured directly as it disappears when you probe it: questionnaires can only retrospectively fathom the depth of that state and fMRI is merely circumstantial proof establishing neural correlates but not measuring intensity. In the Neurocognitive Model of Poetic Reading (Jacobs 2015), immersion hinges on delving into the fictional world and identifying with characters. Reading is speeding up in immersion while foregrounded language (Miall/ Kuiken 1994) slows reading down and impedes immersion. We wish to address the practical empirical problem of taking measurement, and the processes of immersion and flow characterizing moments of deep reading of texts with strongly foregrounded features.

bio -Pascal Nicklas holds degrees in Comparative and English Literature. He is research group leader in the Anatomy Department of the University Medical Center Mainz conducting research into empirical aesthetics.

bio -Marion Behrens is a psychologist in the Department of Neurology at the University Medical Center Frankfurt. Besides her clinical work, she is involved in performing experiments in empirical aesthetics and teaching empirical methodology at Mainz University.

Elise Nykänen University of Helsinki (5D)

“Interpersonal Trauma and Body Memory in Marja-Liisa Vartio’s *Hänen olivat linnut*

(Paper in the panel Enacting the Unconscious in Modernist Fiction)”

This talk discusses the intercorporeal and intersubjective aspects of narrativized trauma in Marja-Liisa Vartio's novel *Hänen olivat linnut* (*The Parson's Widow*, 1967). My approach draws on phenomenological accounts of what Ratcliffe, Ruddell and Smith (2014) call "interpersonal trauma," that is, an overall change in a person's ways of being in the world with others as the consequence of a traumatic experience. Rather than approaching the unconscious as a hidden internal reality, I examine Vartio's work from the vantage point of her characters' "body memory" (Fuchs 2012). How the unconscious is enacted in the embodied engagements between her characters?

bio -Dr. Elise Nykänen is a post-doctoral researcher in Finnish Literature at the University of Helsinki. She is a member of the Academy of Finland Consortium project The Literary in Life (in the subproject Literature and Emotions: Creating Emotion Effects and Affecting Readers).

Laura Oulanne University of Helsinki / Justus Liebig University, Giessen (5D)

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Incorporated Restrictions and Transgressions in Jane Bowles's *Two Serious Ladies* (1943)

Panel: Enacting the Unconscious in Modernist Fiction, with Anna Ovaska and Elise Nykänen

This paper explores embodied normativities in Jane Bowles's novel. The text builds on the counterintuitive yet logical movements, choices and interactions of the eponymous ladies: they systematically choose locations and actions that are transgressive in relation to norms determined by their environment. How is the tension between the unspoken painfulness of restricted affordances, and the equally nonverbalized attempt to break free from restrictions, realized in the form of the narrative? I discuss the experiential meanings afforded by a text that makes its characters move against norms incorporated in their bodies—and counter to the expectations of its readers.

bio- Laura Oulanne is a doctoral researcher at the University of Helsinki and Justus Liebig University, Giessen. This summer, she is defending her dissertation titled *Lived Things: Materialities of Agency, Affect, and Meaning in the Short Fiction of Djuna Barnes and Jean Rhys*, which discusses material things as participants in literary experientiality and sense-making.

Anna Ovaska, University of Helsinki (5D)

Panel - Enacting the Unconscious in Modernist Fiction

Elise Nykänen & Laura Oulanne

"Intersubjectivity and the Unconscious in Katherine Mansfield's *The Daughters of the Late Colonel*" (1920)"

The presentation discusses the ways Katherine Mansfield's short story contests the idea of the unconscious as an inner phenomenon (cf. Fuchs 2012), and develops a fictional unconscious that is enacted through interactions between narrative agents. Mansfield's story portrays two sisters who are learning to live new lives after the death of their father. The sisters' minds form an intersubjective pair: they share memories, thoughts and imaginings, which afford them spaces for transgression. Yet, at the same time, a traumatic past is present in their bodily reactions and in the house they live in, restricting their possibilities for change.

bio- MA, M.Soc.Sc. Anna Ovaska (anna.ovaska@helsinki.fi) is a doctoral researcher in literary studies at University of Helsinki and Justus Liebig University, Giessen. Her dissertation project *Fictions of Madness. Shattering Minds and Worlds in Modernist Finnish Literature* focuses on first-person narratives and their techniques of constructing affectivity and meaning.

Sowon S Park UCSB (3E)

“TRUST, SURVEILLANCE AND ENACTIVIST COGNITION” (as part of the panel on TRUST, with Kay Young and Julie Carlson)

That people modify their behaviour according to an internal estimate of punitive measure they believe to be in force was first proposed by Jeremy Bentham in his elaboration of the panopticon and later developed by George Orwell in 1984 and Michel Foucault in *Discipline and Punish*. Based on their work, this paper investigates the effects of public surveillance on the experience of private relationships. Specifically, it will discuss a North Korean defector's memoir, *Escape from Camp 14* (2007) by Shin Dong-Hyuk and consider the enactivist dynamic between public surveillance and a private self.

bio- Sowon S Park is Assistant Professor of English & Affiliate of the Cognitive Science Program at UCSB; and Associate Research Fellow of English at Oxford. She specializes in Modernism, World Literature, and the relationship between literature and cognitive neuroscience. At UCSB, she teaches *Mind Brain and Literature*, *Cognitive Literary Criticism*, *Cognitive Approaches to World Literature* and *Unconscious Memory*, all of which interface cognitive neuroscientific knowledge with literary studies.

Christina 'Xristina' Penna University of Leeds (8G)

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“Attempts on Post-Representation (multiple drafts)”

During this year's conference, I will generate what I call a 'groundless scenography' and will argue that the enactive understanding of living systems as cognitive systems can help in understanding performance systems as being groundless cognitive systems where audience and environment 'enfold into each other and unfold from one another' (Varela et al. 1991: 217). For this I will set up a durational action experiment –what I call a 'scenographic contraption' spanning the duration of the conference. I will

collect information from the conference attendants regarding what they think a post-representational performance system is; I will place this information inside a piñata; on the last day of the conference the delegates will be invited to break the piñata and unfold the multiple drafts of the responses. By piecing these together in different ways, we will develop an ongoing action-collage on what a post-representation performance may be.

bio-Xristina Penna is a performance practitioner and a doctoral researcher exploring the intersections between scenography, performance practice and cognition at the University of Leeds (PCI). She has contributed to international academic conferences on art and cognition such as the Cognitive Futures in the Arts and Humanities 2016-17, Worlding the Brain 2017, IFTR, ISTR. Her performance installation work (<https://thegrid.ai/aswespeakproject/>) has been presented internationally (UK, Greece, USA).

Sarah Pini and John Sutton, Department of Cognitive Science, Macquarie University (1G)

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“Dancing Bodies, Sharing Minds: A Cognitive Ecological Approach to Stage Presence”

Stage presence in theatrical traditions is generally understood as the singular actor’s ability to enchant audience’s attention. According to such model, presence is conceived as prerogative of the skilled performer, resulting from both regimens of training and intrinsic charisma. This work investigates presence’s variations in three different dance practices: Contemporary Ballet, in the case of the Ballet National de Marseille, Contact Improvisation and Body Weather. The exploration of these dancers’ lived experience suggests an alternative picture of the phenomenon of stage presence. Moving away from a classic model, it accounts for the situational, multidimensional and interactive aspects embedded in performing.

bio -Sarah Pini PhD Candidate in Cognitive Science at Macquarie University (Sydney). Her research addresses the cognitive ecologies and the enactment of ‘stage presence’ across different dance practices. Sarah graduated MA in Cultural Anthropology (Bologna) and BA in Visual Arts (Paris) after she fulfilled her professional dance career working with many renowned choreographers.

bio -John Sutton Professor of Cognitive Science at Macquarie University in Sydney, where he was previously Head of the Department of Philosophy. His research mainly addresses the interdisciplinary theory and sciences of memory, especially autobiographical memory, remembering together, and embodied or procedural memory.

Mark Pizzato UNC-Charlotte (7D)

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“Cathartic Backfire or Cognitive Reappraisal in the Brain: Melodramatic Movies with Tragicomic Twists “

How do conflicts onscreen affect us, especially through the dominant melodramatic mode (derived from 19th-century theatre) of courageous heroes battling evil villains, while saving or avenging sympathetic victims, through moral outrage and vigilante violence, with a happy ending justifying such stereotypes? Is there a danger of “cathartic backfire” through viewers’ emotional engagements in such a formula—evoking anger and encouraging violence against scapegoats in real life? Or, through tragicomic twists in such movies (or onstage), might viewers become more aware of their fears, projections, and vengeful, violent rage at stereotyped persons or groups?

bio-Mark Pizzato, MFA, PhD, is Professor of Theatre and Film at UNC-Charlotte. His writings include *Beast-People Onscreen and in Your Brain: The Evolution of Animal-Humans from Prehistoric Cave Art to Modern Movies* (2016), *Inner Theatres of Good and Evil: The Mind's Staging of Gods, Angels and Devils* (2011), *Ghosts of Theatre and Cinema in the Brain* (2006), *Theatres of Human Sacrifice: From Ancient Ritual to Screen Violence* (2005), and *Edges of Loss: From Modern Drama to Postmodern Theory* (1998).

Kirsten Poortier, MA, independent researcher (1F)

“Searching for the Critical Potential of the Immersive Art Experience”

Enactivism conceptualizes the mind as an activity involving the moving and sensing body in the world. It proves difficult to understand higher functions, such as critical reflection, in sensorimotor terms. The prevailing notion of being critical, for example in art appreciation, still relies on a distance between knowing subject and studied object. This problem specifically shows itself when analyzing the interaction with new media installations that elicit a sense of immersion. My research is aimed at finding a third-person method that corresponds with the enactivist framework to observe and describe the activity of being critical in an immersive art experience.

Bio- I studied Fine Arts, Literary and Cultural Studies and Philosophy in Groningen. For my master thesis I examined kinaesthetic indeterminacy while interacting with new media installations, which led me to investigate third-person research methods for sensorimotor cognition. I teach philosophy in high school and at ArtEZ University of the Arts.

Dr Yanna Popova Oxford Brookes University (2D)

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“Human Temporality and Narrative Experience”

I will argue that the very possibility of an enactive engagement with the experienced world requires also a phenomenological, enactive view of temporality. This is the case for a directly experienced world as well as worlds available through imagination and

recollection. A feature of consciousness that bears directly on the structure of narrative in general, and on narrative temporality, in particular, is the dynamism inherent in the flow of conscious experience itself. Conscious life is made of an alternation of flights and perchings (James) and it will be argued that narrative experience is based on similar patterns of alternating periods of flights and rest, of acceleration and deceleration, in the process of reading. Importantly, they will be shown to be traceable in linguistic terms.

bio - Yanna B. Popova (D.Phil., University of Oxford) has taught at the Universities of Oxford, Birmingham and Case Western Reserve University, USA. Her education has been in linguistics, literary studies, and philosophy. Her book *Stories, Meaning, and Experience: Narrativity and Enaction* (Routledge, 2015) has been recently re-issued in paperback format (Routledge, 2018).

Adam J. Powell Department of Theology and Religion Durham University UK (4C)

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“Liminal Light or Doubtful Dream: The Case of Joseph Smith’s Angelic Visitor”

Distinguishing between ‘normal’ dreams and ‘abnormal’ hallucinations, author Mark Thomas has argued that the founder of Mormonism, Joseph Smith, probably experienced something like a ‘dream’ one night in 1823 when an angelic form appeared. Thomas concludes that nothing more can be said about the sensory experience. However, recent scholarship on both nineteenth-century religious experiences and hypnagogic hallucinations may provide fresh clarity. This paper explores the philosophy of mind pervading interpretations of the 1823 event and demonstrates how hypnagogia – as a set of phenomena and a ‘third way’ of consciousness – illuminates Smith’s experience and its subsequent interpretation.

bio - Adam Powell is a junior research fellow in Durham University’s Department of Theology and Religion. His research blends history, theology, and the social and cognitive sciences. He is particularly interested in bio-cultural conceptions of religious identity and spiritual experience within minority religious movements.

Yoni Prior Deakin University (5B)

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“Copying the Masters: An imitative approach to performance training. Eavesdropping on the lives of others in the making of ‘ Earshot’

bio -Yoni Prior has worked as a performer, animateur, director, dramaturg, translator and writer with theatre and dance companies in Australia, Israel and Europe. Yoni is a Senior Lecturer in Drama in the School of Communication and Creative Arts, Deakin University. Her doctoral research focused on dramaturgy in contemporary rehearsal processes, and she has published on contemporary performance practice, practice as

research, dramaturgy in dance and theatre rehearsal practice, intercultural performance, intermedial theatre and repertoire development. She is the current editor of the journal *Australasian Drama Studies*.

**Andrea Pühringer M.A. MAS University of Music and Performing Arts Vienna
Department of Music Education Research, Music Didactics and Elementary
Music Education (IMP) (2C)**

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“The musical-aesthetic situation as a basis for music education processes at the primary school level”

In his recently published postdoctoral philosophical thesis from 1930/31 Günther Anders describes the musical situation as a cognitive situation that expresses itself in participation in forms of musical movement. Considering this the musical situation can be understood as a transformation of the human being into one of his dimensions, that finds reification in music.

Building on this theoretical work I will discuss the musical-aesthetic situation as a basis for music education processes by combining characteristics of the aesthetic experience with the musical situation and thus showing its contribution to approaches of musical-aesthetic education at the primary school level.

bio - Andrea Pühringer, M.A. MAS born 1980 in Linz/AT, teacher at a college for pre-school teaching and musician, studied Elementary Music Education and Jazz-Flute at the Anton Bruckner Private University Upper Austria and Cultural Management at the University of Music and Performing Arts Vienna where she's a PhD candidate since 2016.

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Anna Savoie University of Cambridge (3G)

Vera Veldhuizen University of Cambridge (3G)

“Opportunities for Empathy in Representations of Conflict and Minorities in Young Adult Fiction”

This panel presentation examines the opportunities for empathy offered to potential readers by three recent young adult texts: *Ember in the Ashes*, *She Is Not Invisible*, and *The Sun is Also a Star*. The presenters examine the ways in which binaries operate in each text, incorporating the psychological theory of in-group/out-group identity categorisations to determine the effect that binaries have on a potential reader's empathetic engagement with the texts. Through their depiction of literal or sociological conflict, these texts transgress and destabilise typical binaries associated with war, disability and race, encouraging intergroup empathy. The ways in which

potential adolescent readers navigate these binaries is key to understanding their emotional and empathetic engagement with the texts.

bio - Anna Purkiss is a first-year PhD student at the Faculty of Education, University of Cambridge. Her interdisciplinary research examines children's responses to representations of disability in children's literature, drawing on disability studies theory, inclusive research and cognitive approaches. Anna is supervised by Professor Maria Nikolajeva and Dr Kristine Black-Hawkins.

bio - Anna Savoie is a third-year PhD student at the Faculty of Education, University of Cambridge. Her research examines adolescent empathy and theory of mind development in response to reading young adult fiction about minority characters, including race, sexual orientation, and disability. Anna is supervised by Professor Maria Nikolajeva.

bio - Vera Veldhuizen is a second-year PhD student at the Faculty of Education, University of Cambridge. Her research applies a cognitive narratological approach to children's war literature, analysing how the narrative structures aid with the development of empathy, ethics, and justice in young readers. Vera is supervised by Professor Maria Nikolajeva.

Cory A. Reed The University of Texas at Austin USA (2G)

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“Empathy, Altruism, and Early Modern Activism in the Drama of Cervantes”

Was a socially committed theatre possible in the sixteenth century? As C. Daniel Batson proposes in his “empathy-altruism hypothesis,” empathy can generate pro-social behavior and altruistic action. In this context, I discuss Cervantes's *The Trade of Algiers*, a play that may have participated in a public-awareness campaign for ransoming Algerian captives. If audience empathy (according to Ros King, Rhonda Blair, and Amy Cook) evolves through increasingly complex cognitive activities, Cervantes's drama demonstrates three steps in this process: he seeks to move his audience to feel, then to think, and perhaps to act on a pressing social issue of his day.

bio - Cory A. Reed is associate professor of Spanish literature at the University of Texas at Austin. He is completing a book on technological imagery and aesthetics of instrumentality in *Don Quixote* and is beginning a research project that investigates socially committed theatre from the perspective of cognitive approaches to performance.

Prof. Mag. Anton Rey & Prof. Dr. Dr. Thomas Grunwald (1F)

Zurich University of the Arts & Swiss Epilepsy Centre Zurich Switzerland

“Pimp Your Selves: A Research on the Outskirts of Identity, based on Actor & Avatar, an interdisciplinary project funded by the Swiss National Science Foundation”

“Actor and Avatar”

Is your face the place of your content? What happens if you send out your avatar, or in reverse meet a Robot with characteristics of a virtual Creature that looks like your Selfie – would you perceive this »Other« as a friend? Or would the encounter become uncanny at a certain point? At what point are you looking at another Subject, a mere Thing, an Object?

Actor & Avatar is an interdisciplinary research project, dealing with the difference in perception of live and virtual characters.

The talk will present the interdisciplinary approach, first results from tests with actors and their avatars, their individually produced films tested in fMRI scanners and discuss how acting skills can contribute to the inevitable future of (technical) possibilities. “How do we train to face the realities of fake facts and false faces?”

bio -Anton Rey studied German Literature, Theatre and Philosophy in Zurich and Berlin and worked at Munich Kammerspiele, Berliner Ensemble, Schaubühne Berlin, Vienna Burgtheater and Théâtre de l’Odéon in Paris as an assistant, director and dramaturg. In 2002, he began to teach theatre classes at the Zurich University of the Arts and founded the Research Institute for the Performing Arts and Film in 2007. Since 2015 he also is member of PEEK Board of the Austrian Science Fund.

bio -Thomas Grunwald studied linguistics and phonetics in Marburg, Edinburgh and Cologne and later medicine in Bonn and is Medical Director of the Swiss Epilepsy Clinic in Zurich. He teaches neurology at the Bonn University Medical Centre, Germany, and cooperates in the study of neurophysiological correlates of artistic and rhetorical communication with the Zurich University of the Arts, Switzerland.

Naomi Rokotnitz Worcester College University of Oxford UK (6A)

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“Fantasy, Fiction, Make-Believe Childs' play, and the Foundations of Relational Authenticity”

Extending the newly emergent view of authentic being as fundamentally "reciprocal" (Rokotnitz 2014, 2017) and "relational" (Gallagher, Morgan, Rokotnitz 2018), this paper investigates how children may develop a notion of authenticity by engaging in two forms of imaginative projection: make-believe play and fictional stories. Anchoring developmental data, philosophical argumentation, and critical analysis in a literary text written for and about children celebrating fantasy, fun and different modes of being – J.M. Barrie's Peter Pan — I test how play contributes to authentic self-becoming through fostering social interchange, and how this dynamic is made explicit and available for interrogation by its representation in fiction.

bio - My research explores the intersections of literature, philosophy, and cognitive science; investigating how literature affects behavior and beliefs, and influences conceptions of agency and authenticity. Author of *Trusting Performance: A Cognitive Approach to Embodiment in Drama* (2011) and numerous articles, I am Director of The Israel and Lone Massada Fellowships Programme at Worcester College, University of Oxford.

Richard Ruppel Chapman University Orange CA USA (5F)

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“Switching Gears: The Challenges, Frustrations, Anxieties, and Rewards of Turning to Cognition.”

The challenges include mastering various scientific concepts, approached in various ways within various subfields, using varying vocabularies; working in fields with different assumptions about evidence and verifiable truth; reviewing the work already done by phenomenologists, linguists, narratologists, and psychoanalysts; and avoiding the obvious: what’s new to me may be old news to readers in other disciplines. The reward is that a cognitive approach gives me the license to do what I’ve always wanted to do as a teacher and critic: to treat reading as a highly refined, complex, and satisfying form of mind-to-mind communication.

Literature communicates profoundly and directly; it’s a great paradox that neuroscience may bring us closer to understanding that magic.

bio -Richard Ruppel teaches English at Chapman University. Most of his publications concern the life and work of Joseph Conrad. He continues to work on a book with the working title, *Cognition and the Novel: Six Case Studies*, with chapters on *Middlemarch*, *The Portrait of a Lady*, *Dracula*, *The Secret Agent*, *Mrs. Dalloway*, and *The Sound and the Fury*.

Kevin Ryan Philosophy Department University of Memphis USA (1A)

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“Musicians in the Moment: Improvisation and Intentions-In-Action”

I shall explore the nature of musical improvisation with a focus on bebop jazz. There is a particular role for intentions in the case of improvised music. Many recent accounts of intentions in analytic philosophy of action focus on planning theories. I shall be exploring alternative accounts of intentions in musical performance, drawing in particular from the work of Garry Hagberg, Beth Preston, and Michael Risjord. My proposal is that jazz performers utilize individual and collective intentions that extend beyond some assumptions in planning theories and are responsive to the unique temporality and structure of musical improvisation.

bio - Kevin Ryan is a philosophy PhD student at the University of Memphis with research interests in philosophy of cognitive science, philosophy of mind, and aesthetics, particularly music. He is working on a dissertation entitled “Making in the Moment: The Dynamic Cognition of Musicians-In-Action” under the supervision of Dr. Shaun Gallagher.

Sadia Sadia RMIT Royal Melbourne Institute of Technology (1F)

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“Catharsis and the Encompassing Environment in Art in the Neo-Digital Age”

The paper examines the ‘conversion experience’, transformational life experiences defined by a sense of universality and communion, resulting in a catharsis that can produce profound life-changing alterations in perception and consciousness. The paper examines the construction of this affect through the framework of aesthetics, employing moving image, installation, and encompassing artworks as examples. The paper argues that there is the potential within emerging technologies to heighten the ‘conversion experience’ within spatial environments, to drive or overwhelm the emotional state through multi-sensory strategies in order to provoke an emotional release, a slipping of the bonds of classically-constructed ‘perception’ through sensory provocation. The paper contends that the encompassing or installation environment may be strategically modelled to initiate such states.

bio - Sadia Sadia is a Canadian-born British installation artist working across a wide variety of media, including sound, still and moving images. She is also an award-winning record producer and writer. Sadia is currently the recipient of APA and IPRS International Postgraduate Research Scholarships from RMIT, where she is in the final year of her doctoral candidature.

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“Embodied Flow States and its Role in Movement Performance”

This research project introduces an interdisciplinary methodology to explore the connections between our cognitive states and movement performances, through the idea of embodied Flow states (Nakamura & Csikszentmihalyi, 2014). The research begins with the idea of “Flow” experiences during meditative movement (Fraleigh, 2000; Krein & Ilundain, 2014), wherein the mover experiences a sense of total mental quietness (Sellers-Young, 1993; Yuasa et al., 1993). In psychology, “Flow” experiences are associated with a feeling of being “in the zone,” wherein the individual’s intuition sharpens, and s/he exhibits “peak performance” (Privette, 1983). Here, the research asks the question: Is there a relationship between the phenomenon of “Flow” and the qualities of movement performance?

bio - Aska Sakuta is a Ph.D. candidate at the University of Chichester, working on an interdisciplinary research project exploring the experience of Flow during improvised movement performance. Her B.A. and M.F.A. research has continuously focused on

Eastern movement traditions, and is now expanding its area to psychological, cognitive, and neurophenomenological theories.

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“Content biases affect oral recall of creation stories”

Content biases influence the transmission of narratives due to the relevance and memorability of different types of information. We present results from a single-generation transmission study investigating the role of multiple content biases in the oral recall of creation stories. We presented participants (N=200) in the UK and USA with recordings of two creation stories containing content spanning social, survival, emotional, moral, and rational domains. Using propositional analysis, we determine that content biases have an effect on the successful recall of creation stories and relate these results to participants' performance in a spatio-visual memory game, comparing unbiased and biased recall.

bio - Alarna Samarasinghe is a PhD candidate in Anthropology at the University of Bristol. Her research sits at the intersection between cultural evolution and sociolinguistics, and utilises interdisciplinary methods to explain how oral narratives are recalled and transmitted within a social transmission bias framework.

Carmel Sammut University of Kent Canterbury PhD Candidate at the School of Arts (6G)

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“Embodiment as Foregrounding – Giving voice to silent readerly interactions.”

Cognitive Poetics (Stockwell, 2005) and Text World Theory (Werth, 1999; Gavins, 2007) recognise that readers' understandings of texts emerge from an interaction between linguistic cues and the “human situation of the embodied mind” (Stockwell, 2009). Embodiment has been defined as “the enactment of knowledge and concepts through the activity of our bodies” (Lindgren & Johnson-Glenberg, 2013). This presentation focuses on a series of practical workshops that attempt to take an embodied approach to foreground and generate participants' reactions to stylistic devices in literary texts. The findings of this exploratory research suggest that an embodied approach to reading allows access to a more spontaneous metacognitive understanding of subtle cues derived from stylistic devices that would otherwise be glanced over in a normal reading of text.

bio -Carmel Sammut is a senior lecturer at the University of Malta Junior College. He has been teaching English literature and language to young adult students for the past 25 years. His two passions are theatre and literature which he has combined in his PhD explorations of embodied interactions between readers and literary texts.

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“Neurons dancing in creativity”

The current study asks whether creativity and improvisation in dance can be sufficiently examined in the light of the *Theory of mind* and the *Theory of enaction* in an effort to illuminate and eventually facilitate the process of creating, improvising and decision making, performing and appreciating dance. These theories set forth by contemporary neuroscientists and cognitive scientists are an attempt to explain the brain and advance understandings of the relationship of consciousness and movement. Additionally by applying them in artistic experiential process we may be provide means to perceive and interpret social cues including emotions and facilitate cognitive empathy in choreography.

bio - *Katia Savrami* Choreologist, holds an MA and PhD from the Laban Centre, City University London. She is Tenured Assistant Professor at the Department of Theatre Studies, University of Patras, Greece.

Dr. Saskia Schabio Stuttgart University (6E)

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“Transnational Minds”

What is it, and what does it take, to think transnationally? This paper examines how research on fictional minds may produce useful tools for comprehending mental functioning within a transnational context. One of my key literary examples is Joseph Conrad’s novella *Nigger of the Narcissus*. Here, Conrad seems preoccupied with tracing group thinking, across national boundaries, and thus shedding light on the shiftiness of what we may deem ‘transnational imaginaries’. His case exemplifies how cognitivist research such as the study of intermental units may dovetail current cultural analysis of transnationalism.

bio - Dr. Saskia Schabio teaches American Studies at Stuttgart University. She has published widely on transnationalism and revisionary concepts of modernity and co-edited *Beyond the Black Atlantic* (Routledge, 2006), *Locating Transnational Ideals* (Routledge, 2009), *Locating Postcolonial Narrative Genres* (Routledge, 2013). Current work combines her research on transnationalism with her interest in cognitive cultural studies.

Nathalie Schwering (Independent Scholar) (6F)

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People Like Us (?) – Affective Involvement with Fictional Characters

Panelists: Renate Brosch, Sabina Omerhodzic, Nathalie Schwering

“Judging Me, Judging You: Possibilities and Perils of Interacting with Literary Characters”

Reading is a fundamental human activity, even when there are no texts around. Every day, we engage our social minds in the constant and automatic activity of reading (and judging) each other. Using Ian McEwan’s author-narrator Briony from his novel *Atonement* (2001) as an example, I will use my model of reading as interaction to demonstrate how reader responses are grounded in affective and cognitive biases, and how moral emotions such as contempt, anger and disgust can lead to punishment behaviour mirroring real-life social interactions. Understanding the biological roots of narrative manipulations can help us improve our deception detection skills and question both our own initial reactions and those of others.

bio - Nathalie Schwering recently completed her PhD on “Reading as Interaction: Moral Judgment and the Works of Ian McEwan.” She started her career as an editor in educational publishing in 2006, and has worked as a simultaneous interpreter specialising in medicine since 2009. Both her research and her job feed her ongoing fascination with human communication and behaviour.

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Building Fictional Worlds: towards a cognitive model of the reading experience

This paper draws on expertise in cognitive psychology/linguistics, literary stylistics and creative writing practice. We pursue a new approach to anatomising how readers engage and interact and with fictional narratives by exploring and modelling the cognitive processes underlying the individual experience of a story. Existing research in cognitive linguistics (e.g. Bransford, et al. 1972; Johnson-Laird 1983; Zwaan & Radvansky 1998) has focussed on text and discourse processing, investigating what influences readers’ memories of texts, and under what circumstances memory distortions are likely to occur. We combine this with more recent work within cognitive poetics (e.g. Stockwell 2012) to model reader responses to differing texts and how they build imagined worlds in response to them.

Our pilot study focusses on the differences between (A) plot/event-driven and (B) character-focused stories, using online surveys to probe reader responses to stories written specifically for the project. We ask how these types of stories (A and B) differ in terms of how readers encode and recall (i) event structure/sequence, (ii) temporal

or spatial information, and (iii) character-based inferences. Our methodology draws on cognitive poetics and the psycholinguistic studies mentioned above, augmenting them with cutting-edge quantitative modelling techniques (hierarchical regression models; Gelman & Hill 2007). These tools allow us to probe the relationships between story characteristics (textual cues) and aspects of an individual reader's background experience and explore how these interact in creating an individual encounter with a literary text.

Keywords: cognitive poetics, reader response, texture, empathy, engagement

bio -Jeremy Scott writes, teaches and researches on the border between literature and language studies, specifically in the areas of stylistics, narratology and creative writing. His current research interests are in fictional technique, literary representations of dialect, the relationship between narratives and identity, stylistics-based approaches to creative writing, and portrayals of Englishness in fiction. As well as his own fiction, he has published on stylistics, cognitive poetics, contemporary British and Irish fiction and travel literature.

bio- Dr Christina Kim joined ELL in October 2013. She received her PhD-degree in Brain & Cognitive Sciences and Linguistics from the University of Rochester in 2012, where she investigated the interpretation and generation of focus alternatives in discourse using Visual World eye-tracking. As a postdoctoral researcher, she worked in the Linguistics Department at the University of Chicago, and extended her PhD research to the domain of context dependence in gradable adjectives..Christina is interested in how language interpretation and use is situated in context. She approaches these questions from a processing perspective, drawing on methodologies from experimental psychology and cognitive science. Christina is Director of the newly established Linguistics Laboratory at ELL

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“The Boyle Family and Radical Enactivism”

The aim of radical enactivism, according to Hutto and Myin (2013), is to remove the foundation of representationalism entirely from the model of mind developed by traditional cognitive science. However their notion of ‘basic minds without content’ leaves many perplexed as to what relevance the theory has outside of being an anti-representational polemic. In 1972 the artist Mark Boyle declared that ‘nothing is more radical than the facts’ – his aim was to encourage students to develop an artistic practice and a relationship with the environment that was not filtered by personal prejudice or cultural conditioning. This paper focuses on the history and artistic strategies of Mark Boyle and the Boyle Family as a means to bring radical enactivism a broader contextual appeal. Identifying the links between the Boyle Family’s aims to remove, as far as possible, any subjective content from their artworks, with certain theories underpinning earlier minimalist and romanticist practices and with the aims of Hutto and Myin’s philosophy. But beyond any parallels between the Boyle family’s art and the scientific processes of recoding, the Boyle’s objective is to produce imagery

that is neither scientific nor artistic but which invites audiences to experience reality for its own sake (Locher, 1978).

bio - I am a video artist, academic and lecturer based at the London College of Communication (UAL). My work aims to illuminate the fascinating juncture between visual theory and practice, teaching in Contextual and Theoretical Studies, as well as on Film Practice and Interaction Design Arts courses. In March 2017 I was awarded a PhD from Cardiff Metropolitan University for my research on the extended mind and the editing process.

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“Verbs of Motion in Poetic Translation: a Case of Aesthetic Differences in World Mapping”

The study of poetic translation techniques, quite unexpectedly, points to the differences in the world mapping by different languages. The study of verbs of motion found in the poem *The Cataract of Lodore* by R. Southey and its two translations demonstrates the strikingly different approaches English and Russian take in representing motion. Practically all English verbs of motion can be interpreted as sound imitations and classified into instants, noise and tone continuants or frequentatives. Of considerably smaller number of similar verbs in the translations, only a few can be thought of as imitating sounds, and these refer to vibrations and dissonances.

bio - Ph.D. in Linguistics, Associate Professor at the Department of Phonetics. Being a synesthetic, is interested in iconicity though, among other courses, teaches Phonology stating that sound language units have no meaning. Consequently, has had to develop a theory that overcomes the incongruity and has led her to cognitive studies.

Professor Nicola Shaughnessy University of Kent UK (3A)

“De/evolving spect/actors and participatory p/arts: ethics and empathy as “other” E’s”

This paper draws upon a triangulation of cognitive neuroscience, relational aesthetics and practice based research paradigms to consider empathy and ethics in relation to participatory spectatorship, participatory performance and participatory research. The paper takes its cue from my research on Katie Mitchell’s theatre directing and her turn to affective neuroscience, which shifted her attention to spectatorship: ‘It was no longer necessary for the actors to feel the emotions, now what mattered was that the audience felt them.’ As part of the audience for Mitchell’s staging of Alice Birch’s *Anatomy of a Suicide*, I consider how this experience (and the feeling of “rootlessness”) entangled with my work on gender, identity and neurodiversity in a

project working with autistic women, a process which unsettled and then transformed my understanding of identity, agency and participation. In the introduction to their edited collection *Performance and Participation: Practice, Audience, Politics*, Anna Halprin and Helen Nicholson refer to a 'paradigm shift' in the move beyond active/passive binaries towards a 'messier' recognition of participation as an intersectional and embodied practice, reconceived 'along sensual and sentient lines' through 'an ecology of mutual doings and beings.' Bringing into dialogue the perspectives and practices of participation through spectatorship, performance and research and in tune with theories of cognitive and affective ecologies, I explore interactions between the "we", the "I", the human and non-human, the political and personal and the d/evolution of agency and identity in relation to environments, social relations and subjectivities.

bio - Nicola Shaughnessy is Professor of Performance at the University of Kent and co-founded the Centre for Cognition, Kinesthetics and Performance. Her interdisciplinary collaborations explore the intersections between cognitive neuroscience and theatre through creative and participatory research methods with particular interests in gender and neurodiversity. She was Principal Investigator for the AHRC funded project 'Imagining Autism:' Her publications include essays in *Interdisciplinary Science Reviews* (2013), the *Wiley Handbook of Developmental Psychopathology* (2017) and *The Cognitive Humanities* (2016). She is the author of *Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice* (Palgrave, 2012) and the edited collection *Affective Performance and Cognitive Science: Body, Brain and Being* (Methuen, 2013). She is series editor (with Professor John Lutterbie) for Methuen's *Performance and Science* volumes for which she is contributing a new collection (co-edited with Philip Barnard): *Performing Psychologies: Imagination, Creativity and Dramas of the Mind* (2018).

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"Between reality and hallucination: Sarah Kane and the Bayesian brain."

Sarah Kane's theatre challenges the idea that there is a qualitative difference between 'sane' and 'insane' perceptions of the world, be these the imaginings of psychosis, dream, or extreme love. In her three final works, the audience encounter dramatic universes that are filled with confusing and possibly pathological desire, through dramaturgical structures that destabilise the spectating process. This process causes audiences to share in the blurring of the characters' perception and affect, as they are unable to map the psychological boundaries that usually structure a dramatic universe. This disturbance of the qualitative differentiation between psychotic and non-psychotic viewing practises finds resonance with recent neuroscientific research on psychosis. Neuroscientific research based on the 'Bayesian brain' model suggests that psychotic delusion and hallucination are an extension of normal cognitive processes, rather than an absolute malfunction. This research suggests: firstly, that psychosis may exist on a continuum with normal experience, rather than being a dichotomous disease (an all-or-nothing illness) (Johns and van Os, 2001); and secondly, that it results from an over-working of the predictive capacity of the brain, in other words that it is an

extension of normal brain activity. (Teufel et al., 2015; Corlett, Frith and Fletcher, 2009; Frith and Fletcher, 2009)

bio - Leah is a PhD student at Birkbeck, University of London. Her thesis explores Sarah Kane's dramaturgy in relation to developments in psychiatry and psychoanalytic theory from the 1980s to the present. Before beginning the PhD, Leah worked supporting student activists, especially in the areas of mental health and disability rights. Her first publication, 'A Director in Search of a Narrative: Reality-Testing in Katie Mitchell's *Cleansed*' is available in *Performance Research* journal.

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"Dancing With the Help: The White Savior and Narrative Empathy in *Orange is the New Black*"

This essay addresses the White Savior character as the focal point for narratives that elicit empathy for marginalized populations. It utilizes the "extended contact hypothesis," to analyse affective relations between the White Savior, minority characters, and the intended audience. I juxtapose the benefits proposed by the extended contact model with the cultural studies critique of the White Savior character as an advocate for social justice. I use these two paradigms to explore the first 6 seasons of OITNB, tracing the gradual process through which the series demystifies the role of the White Savior as the extended contact mediator for viewer empathy.

bio - Barbara Simerka is Professor of Spanish and Comparative Literature. She is author of *Knowing Subjects*, co-edited the volume *Cognitive Cervantes*, and has written essays on cognitive approaches to early modern literature and contemporary feminist texts and media. She organized the MLA Working Group on Narrative Empathy in January 2018 and plans to host a symposium on this topic at Queens College in spring 2019.

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"The Nordic Weird: What Strangeness Might Contribute to the Cognitive Humanities"

The cognitive humanities have often been reproached with the claim that they over-represent realist, mimetic texts and that they can think of the cognitive processes involved in reading literature and watching films only in terms of the "natural". Many counter-examples to such claims can be adduced. This workshop proposes to investigate further how an attention to weird texts and cognitive strangeness can be brought to bear on the analysis of text and what the cognitive humanities have to gain, conceptually, from it.

The workshop is organised in the context of the NOS-HS funded project “The Place of the Cognitive in Literary Study” (2018-2019). We will present cognitive readings of four Nordic works that fall under the category of the “weird”: Jon Fosse’s *Morning and Evening* (Kjerdingsstad), Leena Krohn’s *Tainaron* (Kukkonen and Polvinen), August Strindberg’s “The Wisdom of Animals and Plants” (van Ooijen) and Nicolas Pesce’s film *The Eyes of My Mother* (Christiansen). These analyses will be followed by a discussion on what focusing on the experience of strangeness might contribute to the cognitive humanities at large.

bio - Kjell Ivar Skjerdingsstad is a professor of Scandinavian Literature at Oslo Metropolitan University, Department of Archivistics, Library and Information Science. His latest books are *Children and Young People, Aesthetics and Special Needs An Interdisciplinary Approach* (2018) edited with Torgeir Haugen and *Plotting the Reading Experience. Theory/Practice/Politics* (2016) edited with Paulette Rothbauer.

Mario Slugan Ghent University (7A)

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“Is Cognitivism Imperialistic? A Defence of Carroll”

Noël Carroll, together with David Bordwell, is one of the key proponents of cognitivism in film studies. Although with a foothold in the discipline, cognitivists still present a minority in a field predominantly interested in questions of ideology broadly conceived. One of the main reasons for this is that film scholars still deem the cognitivist approach suspect because of its alleged imperialism. In this paper I survey four types of charges of imperialism and argue that none of the critiques is viable.

bio - Mario Slugan is Marie Skłodowska-Curie Actions Fellow at the Centre for Cinema and Media Studies, Ghent University. He has published two books – *Montage as Perceptual Experience* (Camden House, 2017) and *Noël Carroll on Film* (I.B. Tauris, 2018, forthcoming) – with third under contract (*Fiction and Imagination in Early Cinema*, I.B. Tauris).

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““Let yourself be a mirror”: interrelating agencies of art and neurophysiology challenging the mind-body divide in Jan Fabre’s video performance Do we feel with our brain and think with our heart? (2013)”

Visual/theatre artist Jan Fabre interviews neurophysiologist Giacomo Rizzolatti, while they perform like animals in mirror neuron experiments. This performative interview is explored as an interdisciplinary method for interrelating art and neurophysiology. Rizzolatti and Fabre challenge the mind-body divide through “thinking as doing”, by combining discourse and pre-reflective perception. Rizzolatti’s and Fabre’s agencies are approached through the relationship between mirror neurons and Merleau-Ponty’s

operative intentionality. As Rizzolatti “sees” the brain in Fabre’s visual art and Fabre finds a model of empathy for art and theatre in Rizzolatti’s discourses, they ‘let themselves be mirrors’ of their own and each other’s agency.

bio - I am a second year, TECHNE-funded, PhD student at the University of Surrey, working on a performance philosophy project concerning the elaboration of contemporaneity in durational theatre and performance. I have a background in visual arts and performance studies and Jan Fabre’s work is at the centre of my research.

Paul T. Sowden

bio -Paul is a Reader in Cognition and Creativity. His work seeks to forge links between models of cognition, such as dual process theory, and models of creative thinking processes and use these to develop interventions to support creativity. Current work is exploring the brain mechanisms and developmental precursors of creativity, and creativity in digital contexts.

Ildiko Solti Kingston University (CANCELLED)

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“Skill of Skills”? – cognitive offloading in the full light arena

Perhaps the most enduring riddle of Elizabethan/Jacobean theatre concerns its working processes. With no complete text, no lighting, no large scenic objects, no lengthy rehearsal, no continuous run of the play and, *horribile dictu*, no director, how was/is it possible to produce plays with coherence? What is it that performers of the time did have that made them able to achieve this? Building Shakespeare’s Globe twenty years ago went a long way in providing a (literal) part of the answer to that question. The proliferation of Globe-type projects around the world, which shows no sign of abating, is a further indication of their relevance. However, few scholars attempted to explain so far the cognitive processes that were/are necessary to operate such, for us unfamiliar, spaces in the real time of performance.

Using Evelyn Tribble’s work on mapping the probable range of physical and cognitive skills of the Elizabethan performer, I will investigate the question of whether her key notion of “cognitive offloading” is, on its own, sufficient to provide such an explanation. I contextualise “cognitive offloading” in terms of conceptualisations by Richard Schechner, Kiernan Ryan and Rudolf Laban, suggesting that, in the extra-daily context of performance, “cognitive offloading” needs to be considered as a dynamic process of pattern construction in-movement. Employing Iain Mackintosh’s notion of “actor-audience-audience communication”, I propose that by making this core dynamic visible, the shared light arena lets us observe the process of the construction of new cognitive patterns in performance in three dimensions.

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“Now That We Know”

This presentation adapts an excerpt of my choreographic work *Now That We Know* (2016) for the conference setting.

The work is a performance-lecture asking: What will change, if and when scientific research ‘solves’ the remaining questions surrounding precisely how our minds arise from our bodies? How might dance and choreography be expanded by this new understanding of the body? And what changes might this bring about in societies more broadly? With both playfulness and seriousness, *Now That We Know* takes a choreographic perspective to freely imagine plausible, absurd, thrilling or worrying scenarios that may form part of this speculative future.

bio - Matthias Sperling is an artist, choreographer and performer born in Canada and based in London. His work has been presented at Sadler’s Wells, Tate Modern, Southbank Centre, Royal Opera House, Dance Umbrella and Nottdance among others. He is a frequent collaborator with Siobhan Davies, together with whom he has created and presented several works at galleries including the ICA, Barbican, Whitechapel, Hayward, Tramway and Turner Contemporary. He was an Associate Artist with Dance4 (2007-2015) and is the winner of a Bonnie Bird New Choreography Award (2008). He is currently pursuing a practice-based PhD (2017-2020) at DeMontfort University (Leicester), in partnership with Dance4 and Siobhan Davies Dance.

Ellen Spolsky Bar-Ilan University Israel (5A)

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“ToM Extended: Mind-Reading and the State in *Hamlet* “

Successful mind-reading, facilitated by sensitivity to social contracts, should produce social and political stability. Individuals contract to follow general laws and trust others to follow them, for reciprocal gain. The assumption is that the rise to a the level of abstraction that social contracts afford is an advance toward civilized cooperation.

Revenge tragedies warn against giving up on the stability of social contract’s promises, and the danger of regression from abstraction to violence.

bio - Ellen Spolsky is a literary theorist whose work recruits recent cognitive theories to rethink and revise our understanding of familiar but fuzzy literary topics such as genre rules, identifying with characters, or archetypes. Her most recent book is *The Contracts of Fiction: Cognition, Culture, Community*, OUP (2015).

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“FlashSonar or Echolocation Education: expanding the function of hearing and changing the meaning of blindness”

Sight is primarily associated with the function of gathering and processing near and extended spatial information which is largely used to support self-determined interaction with the environment through self-directed movement and navigation. By contrast, hearing is primarily associated with the function of gathering and processing sequential information which may typically be used to support self-determined communication through the self-directed use of music and language. Blindness or the lack of vision is traditionally characterized by a lack of capacity to access spatial information which, in turn, is presumed to result in a lack of capacity for self-determined interaction with the environment due to limitations in self-directed movement and navigation. However through a specific protocol of FlashSonar education developed by World Access for the Blind, the function of hearing can be expanded in blind people to carry out some of the functions normally associated with sight, that is to access and process near and extended spatial information to construct three-dimensional acoustic images of the environment. This perceptual education protocol results in a significant restoration in blind people of self-determined environmental interaction, movement, and navigational capacities normally attributed to vision - a new way to see. Thus by expanding the function of hearing to process spatial information to restore self-determined movement, we are not only changing the meaning of blindness and what it means to be blind, we are also recasting the meaning of vision and what it is to see.

bio - Daniel Kish is the founder of the World Access for the Blind and the pioneer of human echolocation or FlashSonar. He is a psychologist, Perceptual Navigational Instructor for the World Access for the Blind. He is also an author, researcher, blindness consultant and blindness advocate.

bio - Thomas Tajo is a Perceptual Navigational and Echolocation/FlashSonar instructor for the World Access for the Blind. He is a sociologist, researcher, blindness advocate and blindness consultant.

Prof. Ed S. Tan Department of Media, Cognition and Communication University of Copenhagen (7A)

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“(How) is the filmmaker present in the film viewer’s social mind?”

The paper argues for application of M.Tomasello’s (1999) theory of human collaborative communication to the production and appreciation of film. An issue in the appreciation of film is whether film viewers are awareness of any reflexive intentionality, and how to conceive its shared nature. Can film-viewers be said to share

communicative intentions, and co-experience these with a filmmaker? Exploring possible answers, we draw on conceptualisations of alignment in studies of joint action and interaction, alignment and synchronisation and discuss relevant studies in other art forms such as music and dance.

bio - Ed Tan is a psychologist of media and communication at the University of Copenhagen. Tan taught at humanities and social science departments in the Netherlands. He studied emotional experiences in film and television viewing, reading narrative, and gaming. His current interests include the social and cultural aspect of media experiences.

Vera Tobin Department of Cognitive Science Case Western Reserve University (4B)

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“Madder Music and Stronger Wine: The Curse of Knowledge, a Narrative Arms Race, and the Problem of Hindsight in the Reception of *The Crying Game* and *Gone Girl*”

As audiences learn from earlier works, they become inured to old tricks—or do they? The “curse of knowledge” is a cognitive bias that makes it very difficult to imagine, once we know something, what it is like not to know it. Sometimes this bias means that accumulated knowledge itself keeps old tricks fresh; sometimes it supports the emergence of “knew-it-all-along” readings that reinforce social norms in troubling ways. We look at these patterns in the popular reception of *The Crying Game* and *Gone Girl*, related effects in legal decision-making, and “surprisal” in the reading and viewing experience.

bio - Vera Tobin works on cognitive bias, viewpoint in language, the problems of cooperation, and how literature and film engage our social cognition. Her first book, *Elements of Surprise: Our Mental Limits and the Satisfactions of Plot*, was published this spring by Harvard University Press.

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“How do meta-cognitive artifacts work?”

Philosophical approach to meta-cognition is in large part insensitive to the question of how interactions with material tools and representations relate to our capacities for self-understanding (Kirsh, 2005). The research in the field of distributed cognition (DC) is designed to fill this gap in. According to DC, the role of cognitive artifacts is to make the task easier to perform by augmenting cognitive abilities or by reducing the complexity of a task (Norman, 1991). I will argue, that there exist a special class of cognitive artifacts i.e. meta-cognitive artifacts which work unlike the regular cognitive

artifacts described in DC. Metacognitive artifacts block the fluency of action and cognition, forcing the user to reflect upon his own behavior. The aim of the paper is to explain how meta-cognitive artifacts perform their function.

bio - Marcin Trybulec is assistant professor at the Maria Curie-Skłodowska University in Lublin, Poland. His areas of research covers philosophical and methodological dimensions of Literacy Theory, epistemology of media, situated cognition. His papers appeared in "Pragmatics & Cognition", "Dialogue and Universalism", "Avant. Journal of Philosophical-Interdisciplinary Vanguard", "Poznan Studies in the Philosophy of the Sciences and the Humanities".

Rose Turner Department of Psychology Kingston University London UK (8C)
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“The Art of Character: Investigating Relationships between Fiction-engagement and Empathy”

Scholars from the sciences, arts and humanities have argued that literature may benefit society, by helping to cultivate empathic, prosocial citizens. A growing field of psychological research has begun to shed light on the benefits of engaging with fictional narratives for empathy. However, the nature of associations between fiction-engagement activities and dimensions of empathy remains unclear. This paper reports the findings of a recent study showing divergent associations between different fiction media, genres, and empathic abilities. Implications for narrative-based arts interventions and practices are discussed, and recommendations made for future empirical research into fiction-engagement and social cognition.

bio - Rose is a researcher, actor and applied theatre practitioner. She takes arts interventions into schools, social care and occupational settings. Her PhD in Psychology (Kingston University) uses experimental methods to examine how engaging in imaginary worlds can impact real-world social cognitive processes.

Erik van Ooijen Örebro University Sweden (2B)

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“The Nordic Weird: What Strangeness Might Contribute to the Cognitive Humanities”

The cognitive humanities have often been reproached with the claim that they over-represent realist, mimetic texts and that they can think of the cognitive processes involved in reading literature and watching films only in terms of the “natural”. Many counter-examples to such claims can be adduced. This workshop proposes to investigate further how an attention to weird texts and cognitive strangeness can be brought to bear on the analysis of text and what the cognitive humanities have to gain, conceptually, from it.

The workshop is organised in the context of the NOS-HS funded project “The Place of the Cognitive in Literary Study” (2018-2019). We will present cognitive readings of four Nordic works that fall under the category of the “weird”: Jon Fosse’s *Morning and Evening* (Kjerdingstad), Leena Krohn’s *Tainaron* (Kukkonen and Polvinen), August Strindberg’s “The Wisdom of Animals and Plants” (van Ooijen) and Nicolas Pesce’s film *The Eyes of My Mother* (Christiansen). These analyses will be followed by a discussion on what focusing on the experience of strangeness might contribute to the cognitive humanities at large.

bio - Erik van Ooijen is Associate Professor in Comparative Literature at Örebro University. His work has focused on the relationship between ethics, aesthetics, and embodiment, from a post-humanist perspective. Has published on a range of works in various media: literary fiction and autobiography, film, internet pornography, computer games, metal music, etc.

Freya Vass Rhee Lecturer in Drama and Theatre (1G)

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“Dancing, in the Dark: Situating a Discipline”

The discipline of dance studies advances highly productive critical perspectives. However, neglecting dance’s situatedness harbors the same analytic risks as extrapolating real-world results from empirical research. Postdramatic dance staging acutely highlights the situated nature of dance perception through performances that challenge the senses and spectatorial expectations. Calling on theories of affordance design and McKinney & Palmer’s “expanded scenography” perspective, I discuss choreography and staging in William Forsythe’s *Limb’s Theorem*, in which visual and auditory contrast feature prominently. In recognizing the choreographed visuo-sonic environment’s impact in this and similar choreographies, I advocate a refocusing of dance studies as an analytic lens.

bio - Freya's principal research interests include cognitive dance studies, dance dramaturgy, performativity, devising, and arts-sciences interdisciplinarity. Following a professional dance career, she studied Linguistics and Cognitive Science (UCLA) She collaborated with choreographer William Forsythe in the creation of over 15 works as Dramaturg and Production Assistant of The Forsythe Company (2006-13) and was an Associate Researcher in the MotionBank projects's Dance Engaging Science Network (2010-13). She is currently producing a monograph examining Forsythe's works and working methods from an array of cognitive approaches, and is also collaborating on empirical dance research designs.

Biliana Vassileva Professor (MCF) and Researcher in Dance studies University of Lille North of France (2E)

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“Dramaturgies of the Gaga Bodies: Kinesthesia of Language”
Gaga is a movement language which Israeli choreographer Ohad Naharin developed

over the course of many years (since 1990s) and which is applied in daily practice by the Batsheva Dance Company members. Gaga has two tracks: Gaga/dancers, which is the daily training of Batsheva Dance Company members, now taught also for other dancers in Israel and abroad and Gaga/people, open to the public without the necessity of previous experience

It is studied by an increasing number of people at the Suzanne Dellal Centre, in Jerusalem, and in other locations in Israel, New York, San Francisco, Paris, London, Belgium, Barcelona and around the world.

This study focuses on a multilayer analysis model of the dramaturgies of gaga bodies, both during gaga people (open classes) and gaga dancers (intensive courses) training and during the audience experience of assisting to the repertory work of the company. It's based on empirical experience of gaga language such as « practice as research » and reflexive embodiment. It discusses the notions of continuum and script, kinesthesia of language (verbal and non-verbal), pleasure and vitality, as well as somatic modes of attention and cultural perception of dances gestures.

bio - Biliانا Vassileva is a researcher and lecturer in dance studies, contemporary art and performance studies at the University of Lille 2 and 3 (tenure position since 2009). She obtained a Phd in Dance Studies « William Forsythe's Improvisation Technologies: A Singular Approach » at La Sorbonne Nouvelle- Paris III in 2007.

Currently she conducts qualitative research on dance and somatics through a transcultural fieldwork and practice based improvisation embodiment.

Laura Vorweg Royal Holloway University of London UK (4G)

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“The Body as Instrument”

The body as instrument is an enduring image in actor training but its meaning shifts when we consider other instrumental bodies such as the opera singer, the puppeteer, and the pianist. With the addition of a prosthesis as part of the expanded sensing body, as suggested by Merleau-Ponty, does our perception of bodily skill and instrumentality change for the puppeteer or pianist? In exploring these issues, this paper will argue for a more consistent conceptualisation of the body as instrument.

bio -Laura Vorweg is a PhD candidate and Visiting Lecturer in the Department of Drama, Theatre and Dance at Royal Holloway, University of London. Her research focusses on interdisciplinary performance practice and seeks to examine the ways in which embodied physical skills are taught, learnt, maintained and adapted within professional practice.

Edward C. Warburton Professor of Dance University of California Santa Cruz (8D)

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“Embodied conceptual blending: Dance, resonance, and the art of blending bodies”

This paper introduces the idea of “embodied conceptual blending.” The theory of conceptual blending describes how humans can combine two or more mental spaces to make sense of linguistic input in new, emergent ways. I extend this idea from cognitive linguistics to the nonlinguistic realm of nonverbal communication in dance. I argue that embodied conceptual blending describes those activities where the mind can be seen as operating to serve the needs of a body interacting with a real-world situation. I explore “resonance” in dance as an example of an embodied conceptual blend that develops shared, felt experiences in dance.

bio - Edward C. (Ted) Warburton attended the (U)North Carolina School of the Arts and danced with American Ballet Theater and Boston Ballet. His interest in cognitive dance studies began when studying for a doctorate in human development and psychology at Harvard University.

Lily Wei Chung Yuan Christian University (8D)

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“Interdisciplinary Pedagogy: Conceptual Blending in the Ecological Art + Indigenous Culture Experience”

In February, 2017, three faculty members at Chung Yuan Christian University began an experimental project that emphasized peer-teaching, group work, and hands-on practice. A trans-disciplinary perspective served as the project’s framework, as multiple academic disciplines, or “inputs,” such as art history, anthropology, and ecology, were integrated to produce a new educational approach. This approach was implemented during the combined sessions between the “Ecological Art” and “Ecology and Culture” students. The course content and setting diverged from traditional parameters, and the teacher-student role became fluid. Thus, a double scope blending occurred as the instructors formed a new set of interdisciplinary pedagogical tools to help students navigate their relationship with the natural environment.

bio - Lily Wei holds a PhD in Interdisciplinary Arts and is Assistant Professor at the Center for General Education, Chung Yuan Christian University, Taiwan. With a background in the Visual Arts and Performance Studies, her research interests include Protest Art, Participatory Art, Ecological Art, Urban Space, and Aboriginal Art.

Isabelle Wentworth University of NSW (6E)

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“Catching Time’: a cognitive critical perspective of Allende’s *La Casa de Los Espíritus*”

The preoccupation of Isabel Allende’s *La Casa de Los Espíritus* with the intertwining of minds, home and time requires a cognitive understanding of how the houses we inhabit influence our temporal perception. I draw upon on two areas of research in cognitive science, subjective time and anthropomorphic relations, to explore how the characters’ experience of ‘home’ shapes their experience of time. Importantly, the intersection between these two areas of research has not been fully explored, either in literary criticism or cognitive science. As Allende’s novel shows, literary fiction offers a rich portrayal of this relationship, demonstrating how literature can lead the way in explorations of cognition.

bio - After graduating from the Australian National University, Isabelle began her postgraduate research at the University of New South Wales in cognitive literary criticism. Her work takes particular interest in time, anthropomorphism, and cognitive historicism.

Clifford Werier Professor Department of English Mount Royal University (8E)

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“The Four Foundations of Mindfulness and Literary Cognition “

This paper argues that Buddhist mindfulness offers a sophisticated taxonomy and methodology to understand the operations of mind engaged with literary phenomena perhaps more developed than theories from phenomenology or cognitive science. While academic discourse often privileges continental philosophical and western neurocognitive traditions, the cognitive perspectives of Buddhist mindfulness have been neglected. Although difficult to measure and demonstrate, an application of The Four Foundations of Mindfulness described in the *Maha Satipatthana Sutta* (mindfulness of the body, mind, feelings and Dhamma categories) can provide fresh insights into the subtle operations of consciousness encountering literary objects and performances.

bio - Clifford Werier is Professor of English at Mount Royal University in Calgary, Canada. He is co-editor of *Shakespeare and Consciousness* (Palgrave, 2016) and *Much Ado About Nothing* for the Internet Shakespeare Editions. His recent work includes a consideration of memes in *Coriolanus* and the phenomenology of time in Shakespearean media.

Michael Wheeler Division of Law and Philosophy University of Stirling (7C)

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“Remembering with Krapp and Otto”

Literature contains lessons for cognitive theory. To demonstrate this, I compare two cases of technologically scaffolded memory, namely Beckett's Krapp (from literature), and Clark and Chalmers' Otto (from philosophy of cognitive science). If we appeal to certain common indicators of extended cognition, Otto's memory is extended but Krapp's is not. Moreover, many instances of purely internal storage and retrieval are more like Krapp's technologically scaffolded memory than they are Otto's. The upshot (and the lesson for cognitive theory) is that either certain common indicators of extended cognition are inadequate, or some purely internal storage and retrieval processes are not cognitive.

bio - Michael Wheeler is Professor of Philosophy at the University of Stirling. His primary research interests are in philosophy of science (especially cognitive science, psychology, biology, AI) and philosophy of mind. His book, *Reconstructing the Cognitive World*, was published by MIT in 2005. His current research concentrates on 4E (embodied-embedded-extended-enactive) cognition.

David Wiles University of Exeter UK (4G)

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“My body is my instrument.” A perspective from pre-modern acting theory. [in a panel with Laura Vorweg and Dick McCaw]

Enlightenment acting methodologies required actors to focus not on character but on articulating the passions. From this historical perspective, Ekman's account of core emotions sits at the culmination of a western rhetorical tradition built around generating always slightly new taxonomies of the emotions. Ekman's scientific research actually entailed teaching people to perform within this tradition. The pre-modern vocabulary inherited from antiquity calls into question the stability of that single entity which science now labels 'affect'. Theatre historians should respond to the challenges offered by modern science, but history also has a role in questioning schemata that shape scientific enquiry.

bio - David Wiles is emeritus professor of drama at the University of Exeter. He is a theatre historian with broad-based interests in the Classical, Renaissance and Enlightenment periods, and is currently working on the history of rhetorical acting. Themes of mask, space and citizenship have been long-standing preoccupations.

Michael A. Winkelman, Ph.D. English, Theatre and Humanities Barat Academy, St. Louis, Missouri USA (3C)

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“‘Bitterly Hating Bad Literature’: A Cognitive Offensive”

Cognitivist poetics is illuminating masterpieces and answering profound questions about our love of books. Overlooked, however, have been *uninspired*, bathetic, god-awful works: *bad literature*. My talk explores such monuments of mediocrity

neurologically. It addresses *taste*, the standard conceptual metaphor for aesthetic judgement, by comparing readerly and gustatory appetites. It then treats “hate-reading”—the paradoxical phenomenon of perversely enjoying inferior texts. That this exists suggests something instructive regarding how our judgy, snarky, disparaging minds operate. Examples, starting naturally with the eroticized botanical verses of Erasmus Darwin, illustrate these connected items. This presentation, I hope, will offer enlightening, humorous, tasty food for thought.

bio - Michael Winkelman, *grammaticorum equitum doctissimus* (translation: @TotalGrammarCop) explores Renaissance English culture from an empirical and biological perspective. He is the author of *A Cognitive Approach to John Donne's Songs and Sonnets* and several interdisciplinary essays. He teaches English literature, theatre, and humanities at Barat Academy in St. Louis.

Hannah Wojciehowski University of Texas at Austin USA

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“*Quel 6 aprile del '44: An Embodied Cognitive Microhistory*”

This presentation focuses on the play *Quel 6 aprile del '44*, the inaugural *autodramma* of the Teatro Povero of Monticchiello, Italy, first performed in 1969. The play restaged a narrowly averted massacre of the entire town by Nazi SS troops during WWII. I shall analyze *Quel 6 aprile* via a hybrid method called embodied cognitive microhistory, an approach inspired by the work of Italian historian Carlo Ginzburg and by cognitive cultural theorists. This talk presents a case study in embodied cognitive microhistory, drawing on models of subpersonal cognitive processes to analyze theatrical performance in relation to lived history and memory.

bio - Hannah Chappelle Wojciehowski is the Arthur and Wilhelmina Doré Thaman Professor of English at the University of Texas. Her recent work explores the intersections of aesthetics, biopolitics, and neuroscience. She has collaborated with neuroscientist Vittorio Gallese on articles and on a 2018 issue of *Costellazioni*, “Narrative and the Biocultural Turn.”

Dr Rebecca Yearling Keele University UK (2G)

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“Cognition, emotion and the early modern spectator”

As Myhill and Low point out (2011, 2), although we now know a great deal about the material conditions of Renaissance theatre-going, the emotional experience of early modern spectators ‘has proved remarkably resistant to examination.’ This paper attempts to address this problem, via an exploration of the relationship between emotion and cognition. It will discuss some of the frames of cultural and social reference that early modern theatregoers might have brought to bear on their understanding when watching a play, and how this might have affected their emotional

responses, via an analysis of the raped and mutilated Lavinia in Shakespeare's *Titus Andronicus*.

bio - Rebecca Yearling is a Lecturer in English at Keele University, who writes on early modern drama and spectatorship. She is currently working on her second book, provisionally entitled *Shakespeare's Violence and the Early Modern Spectator*, which looks at the interaction between cognition and emotion in audience response to stage violence.

bio - Yoni Prior has worked as a performer, animateur, director, dramaturg, translator and writer with theatre and dance companies in Australia, Israel and Europe. Yoni is a Senior Lecturer in Drama in the School of Communication and Creative Arts, Deakin University. Her doctoral research focused on dramaturgy in contemporary rehearsal processes, and she has published on contemporary performance practice, practice as research, dramaturgy in dance and theatre rehearsal practice, intercultural performance, intermedial theatre and repertoire development. She is the current editor of the journal *Australasian Drama Studies*.

Kay Young UCSB (3E)

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"Trust, Intersubjectivity and Elena Ferrante"

By nature implicit and creative, affect attunement helps make possible our intersubjectivity and our sense of trust. But when affect attunement falters, so, too, does trust. Elena Ferrante's novels draw much of their energy from the drama of the dizzying because inconsistent experiences of affect attunement and its failure—trust and its breaches—between her woman narrators and her primary attachments, perhaps none more so than between her narrator Elena and her friend Lila in *The Neapolitan Novels*. Drawing on the research of developmental psychologist Colwyn Trevarthen, I will explore the relation between intersubjectivity, affect attunement, and trust in the narrative worlds of Elena Ferrante in order to make a larger claim about the "good enough" companions of our minds.

bio - Kay Young is Professor of English and Comparative Literature and Director of the Literature and Mind Program at UCSB. She works on the intersection between aesthetics, narrative, and mind. Author of *Ordinary Pleasures and Imagining Minds*, Young's current book project is entitled, "We are Our Attachments: On Love, Loss, and Literature." Kay Young is a member of the Executive Committee of the Cognitive and Affect Studies Forum of the Modern Language Association.

Lisa Zunshine, University of Kentucky, USA (5A)

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"Transparent Bodies"

Zunshine explores cultural fantasies of complete access to people's mental states through their momentarily "transparent" body language. Parts of the theoretical framework (i.e., the discussion of the life cycle of such fantasies) come from her book *Getting Inside Your Head* (available for free download at <https://mla.hcommons.org/members/zunshine/>), while the main focus of the talk is the issue of historicizing cognitive-literary analysis. Case studies range from Italian Renaissance paintings and Shakespeare's *Measure for Measure* to the treatment of prominent political figures in the contemporary popular press, with a particular emphasis on historically-specific contexts which lend meaning to each instance of embodied transparency.

bio: Lisa Zunshine is Bush-Holbrook professor of English at the University of Kentucky and a former Guggenheim fellow. She is author and editor of eleven books, including *Strange Concepts and the Stories They Make Possible*, *Getting Inside Your Head: What Cognitive Science Can Tell Us about Popular Culture*, and *The Oxford Handbook of Cognitive Literary Studies*.

Vanessa Zörrer: Master Student in Linguistics Johannes Gutenberg-University Mainz (7B)

Tim Domke: Master Student English Literature and Culture Johannes Gutenberg-University Mainz (7B)

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"Habitual Reading Influence on Immersion"

Readers love to get lost in the world of books. Immersion has, in many studies, been measured as a state of the reader in relation to a specific text. These studies lack an analysis of immersion as a trait in relation to reading habits. How does electronic or analogue reading; the favoured genre; the amount of daily reading affect the ability to become immersed in narratives? In two separate studies 100 participants were polled on their individual reading habits. The studies themselves focus on different aspects of immersion. Our hypothesis is that participants who a) read less in general and b) read more on electronic devices, show less immersion.

Our research is conducted in the research group of PD Dr Pascal Nicklas.

bio - Vanessa Zörrer: Master Student in Linguistics, with a research focus on Empirical Aesthetics, Resilience, Cognitive Humanities and currently working on, i.a., immersion in the context of deictic complexity and diverse media.

bio - Tim Domke: Master Student English Literature and Culture, with a research focus on Pragmatics in Literature, Empirical Aesthetics, Resilience currently working on, i.a., pragmatic phenomena through the ages.

Please note that in the time between the publication of this brochure and the conference there may be unavoidable cancellations or corrections. We have done our best to include all abstracts as they were sent to us but some editing/amends were needed. Thank you for your understanding.

This brochure will be available to view online via the Cognitive Futures website.

NOTES:

with thanks...



Dr Shaun May

Shaun is a Lecturer in Drama and Theatre at the University of Kent and the author of two books, *A Philosophy of Comedy on Stage and Screen* (Bloomsbury) and *Rethinking Practice as Research and the Cognitive Turn* (Palgrave). He was the Primary Investigator of the BA/Leverhulme funded project *Comedy on the Spectrum: Exploring Humour Production in Adolescents with Autism*, and organiser of the ACE funded Autism Arts Festival.

Accessibility

Drawing on practice developed for the Autism Arts Festival (www.autismartsfestival.org) we are making ear defenders and communication stickers available to delegates who might find them useful. There will also be a chill-out space and accessible toilets available to delegates.



The next Autism Arts Festival will be held in 2019. Follow the news via twitter/facebook or the website www.autismartsfestival.org



Professor Robert Shaughnessy

Professor of Theatre at Guildford School of Acting, University of Surrey, University of Kent; prior to that he held posts at the University of Kent, Roehampton University and the University of the West of England. My work engages with theatre history and contemporary performance, with a particular emphasis on Shakespeare both then and now. He has published work on contemporary playwrights, practitioners and companies, and Shakespeare's contemporaries, and draws upon the cognitive sciences to investigate the notion of the 'Shakespeare affect', whether in the rehearsal room or in inclusive performance (in particular, Shakespeare for autistic participants, and is currently developing collaborative research in applied Shakespeare.

Our thanks go to Kelly Leonard and the Conference Office team who have been endlessly patient and professional throughout.

postgraduate team



Annette Foster

Annette's autobiographical work has been informed by feminism, identity, gender, sexuality, and difference. Annette is dyslexic and dyspraxic, and was diagnosed as autistic seven years ago. This has led her to become an autistic and neurodivergent self advocate and to undertake a funded PhD at the University of Kent starting in 2016 articulating the experiences of women's and people with complex gender identities of being autistic through visual and performance art. Annette is currently carrying out creative workshops with other women, nonbinary and trans people on the spectrum that looks at expressing their experience in sensorial forms other than language using visual and performance art. Annette's ambition is to collaboratively explore creative autistic self-advocacy by producing art with the workshop participants that aims to dispel the stereotypes, in order to make autistic women, nonbinary and trans autistics more visible.



Jane Ingram

Following retirement as a dental surgeon, I studied for an MA Shakespeare. which I completed with distinction in 2016. My current doctoral research focuses on the relationship between Shakespeare's trees and forests, affective response, and construction of meaning. My primary interest is in embodied metaphor in contemporary Shakespearean performance. When not in a theatre I am often found sailing somewhere warm and windy.



Hannah Newman

Hannah recently completed her PhD researching into how an immersive drama environment, *Imagining Autism*, can help aid the diagnosis and understanding of autism. She is particularly interested in how the sciences and arts can work together and has worked as a Research Assistant on *Comedy on the Spectrum* and for Liquid Vibrations, scientifically evaluating creative projects.



Philippa Strandberg-Long

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Philippa is an actor trainer, director and researcher specialising in the Meisner technique. Her doctorate is an exploration of the psychology involved in Meisner's process and its ability to diminish self-consciousness in actors.

Post Grad thoughts on how cognition has changed our thinking or practice

The shift towards cognitive analysis within actor-training has had a strong impact on me as a practitioner. I find myself not just questioning the methods more, but also being able to understand why something is happening and how to go about solving it – rather than relying fully on “gut-instinct”. The research underpinning my thesis is being shown to me time and time again, through practice, in my students and I understand them in a different way to before. It has, no doubt, made me a better, and more empathic, teacher.



Astrid Breele

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A cognitive perspective in my research on participation in performance has been central better understanding the experience of agency. Cognitive philosophy is a fascinating field with interdisciplinary connections and it's been really exciting to explore the dialogue between concepts such as enaction and dynamic systems in relationship to participatory performance and theatre; for me these approaches are complimentary and provide new perspectives on each other.

Thank you to the postgraduate sub-committee for their enthusiasm, interest, expertise and loyalty to the Cognitive Futures Conference.

If you are interested in research at Kent please speak to our post graduate team who will be helping during the conference or go to:

<https://www.kent.ac.uk/research/>

<https://www.kent.ac.uk/courses/postgraduate/>

end note

Thank you for participating in the 2018 Cognitive Futures in the Arts and Humanities at the University of Kent. We hope you enjoyed the programme. The 2019 conference will be held in Mainz, Germany.

For further details and future activities, see the website, <https://coghumanities.com/>

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CKP aims to play an active role in the development of a national and international network of scholars and practitioners who believe that performance has a significant contribution to make within the field of cognition.

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