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**Abstracts (alphabetical order)**

## **Corporéité et art pictural chez Proust : Le voir-peindre d'Elstir dans *À la recherche du temps perdu***

Loubna ABAHANI, Université Moulay Ismail de Meknès (Maroc)

L'intention fondatrice de cette étude est de montrer la place plus qu'importante qu'occupe le corps dans l'expression du monde perçu par la peinture et, par ce fait, de mettre l'accent sur l'entrelacs du visible et de l'invisible à l'œuvre dans la vision en nous intéressant aux tableaux de l'unique peintre d'*À la recherche du temps perdu* qu'est Elstir. En effet, chez Proust, la peinture, tout autant que l'écriture, en appelle au texte de l'expérience sensible qu'elle recrée et prolonge dans son propre imaginaire. Ce qui ne peut avoir lieu sans l'imbrication ou l'empiètement du corps et du monde. Le peintre peint avec son corps par quoi il devient visible et rend visibles le monde et ses objets. Ainsi, par la médiation de son *corps propre*, Elstir s'ouvre au monde, descend parmi les choses et se saisit comme sujet-objet qui se voit voyant et se touche touchant. Il est « visible et sensible pour soi-même » (Merleau-Ponty, *L'Œil et l'Esprit*). Et loin de s'en tenir à cette expérience subjective dans laquelle il se pose en sujet actif qui voit et touche les choses, il en reçoit l'appel et il en est touché, réalisant ainsi ce que Merleau-Ponty désigne sous le nom de « narcissisme fondamental ».

## ***Histoire de la Marquise-Marquis de Banneville (1695) :* Rhizomatic Emotional Communities**

Kathryn R. BASTIN, Eckerd College (USA)

In the unusual tale of early-modern French transvestism, *Histoire de la Marquise-Marquis de Banneville* (1695, 1696, and 1723), chains of queer communities unfurl. Penned collaboratively by François-Timoléon de Choisy, Marie-Jeanne L'Héritier, and Charles Perrault, a community of authors sketch out queer kinship and networks. The tale itself chronicles the story of a young marquise who is raised as a girl, but was born a boy. She falls in love with a marquis and they eventually marry; upon their wedding night, the marquis reveals, in despair, that he is biologically a woman. The tale ends upon a positive note, and the young couple then live happily ever after. Others before me have compellingly written about queer community making in this tale, but my work pushes this further and illustrates how emotional communities function in a rhizomatic manner; that is to say, I draw from Deleuze and Guattari's notion of the "rhizome," showing the "ongoing, interconnected" process of continually rethinking identity and perception. This tale explicitly challenges dualism and fixed gender structures, and through a close reading of interconnected emotional communities, I show how these creative expressions of early modern gender reflect a reconceptualization of emotions in early modern France.

## **Embodied Attention and the Intensity of Becoming: For a Practice of Creative Agency**

Coline L. BONSANG, Independent Researcher (France)

The cultivation of embodied attention constitutes a privileged entry point into the dynamics of self-formation. Anchored in a phenomenological and Deleuzian perspective, I propose to approach attention not as a faculty of cognitive selection, but as an intensive modulation of

sensation — a force that configures the body's affective tonality and orients subjectivation. Attention, here, is not directed outward toward objects, but inward toward the pre-reflective flows of breath, posture, and internal rhythm — a mode of attunement that precedes representation. Drawing on long-term immersion in the practice of Ashtanga yoga — a structured somatic discipline grounded in repetition, alignment, and breath — I examine how such regimes of bodily practice activate a relational, processual mode of becoming. The repetition of forms, the micro-adjustments of alignment, and the inward-oriented perceptual field are understood not as operations of control, but as generative constraints fostering variation. In this context, embodied attention functions as a technique of self that opens a creative margin within the subject — a site of negotiation between intensity, form, and force. Such an approach allows for a rethinking of creativity, no longer as expression of a pregiven self, but as the self-shaping of agency through bodily modulation and affective experimentation, suggesting a micro-political reconfiguration of agency beyond normative models of autonomy or control.

### **Le corps sensible dans les espaces d'exposition patrimoniaux : Vers une expérience spatiale incarnée**

Rym BOUHAMED, University of Carthage (Tunisie)

Cette présentation examine le concept de la muséographie incarnée, en se focalisant sur l'expérience spatiale et la dramaturgie sensorielle dans des sites patrimoniaux convertis (examen de trois exemples de musées distincts : le musée du Bardo en Tunisie, les musées Antonio Canova de Possagno en Italie et le Tate Modern, basé au Royaume-Uni).

L'étude souligne l'influence de la scénographie sur l'implication du visiteur, que l'on parle d'un palais, d'une ancienne maison ou d'une centrale électrique désaffectée. Ces musées gagnent en force lorsqu'ils transcendent la simple présentation d'objets pour proposer des espaces à expérimenter. L'article illustre comment les concepts scéniques, tels que le rythme spatial, les atmosphères multisensorielles, et la matérialité façonnent une dramaturgie sensorielle qui fait du visiteur un acteur de sa propre perception.

Le musée de demain ne se visite pas, il se vit, ce qui implique une muséographie plus inclusive, sensible et immersive. Ainsi, l'espace, le récit et la présence physique se combinent pour renforcer le lien avec le patrimoine bâti.

### **Walking through the History of Another: Reading Yoko Tawada's *Hyakunen no Sampo* in Relation to Nostalgia**

Thomas BROOK, Otemon Gakuin University (Japan)

One defining feature of some of the leading practitioners of “border-crossing” literature in the context of Japan is an interest in the “grand narrative” of modern history. This is certainly the case for Yoko Tawada, who relocated to Germany from Japan and writes in both German and Japanese. In *Hyakunen no Sampo* [One Hundred Years on Foot] (2017), the author's alter-ego protagonist “I” (watashi) walks through ten actual streets in Berlin, which are also the chapter titles, while reflecting upon aspects of modern German history such as the Berlin Wall and its legacy. In this presentation, I will examine the way in which the protagonist engages with the mainstream “history” constructed by nation states and their citizens from her external position, focusing on her sensory observations and her sense of alienation from both her surroundings and language itself. I will then consider the work in relation to Svetlana Boym's

concept of “reflective nostalgia”, asking what it means to reflect upon the history of another, and what, if anything, the narrator longs for and how she tries to realize or overcome that longing.

## **Cinema as an Embodied Gesture: Flesh, Perception and Ritual**

Lara FREITAS DE CARVALHO, Federal University of Bahia (Brazil)

This paper examines cinema as an embodied gesture, exploring how moving images emerge from, and return to, the lived body. Drawing on phenomenology (Merleau-Ponty, Sobchack), it investigates perception as a carnal mode of knowing, where film is not merely seen but felt, inhabited and (re)enacted. Through Deren’s conception of the camera as an extension of the filmmaker’s own body and Vertov’s cine-eye as a technological augmentation of perception, cinema is approached as a corporeal apparatus that expands, distorts and reconfigures human sensory experience. Through a transversal reading of cinematic gestures across a filmic constellation, we trace how these movements operate as acts of embodiment and transformation – echoing Fausto’s understanding of art as an “ardis,” a cunning device that ensnares and reconfigures relations. Drawing on Baudry’s theory of the cinematic apparatus, Marks’ notion of haptic visuality, and hooks’s view of art as rooted in lived experience, this approach considers cinema as a ritual event where images act upon and through bodies.

We argue that cinema can operate ontologically as a ritual – a process where meaning is generated not only through representation but through corporeal becoming, inviting us to imagine moving images as relational and transformative acts of world-making.

## **Pour une approche psycho-somesthésique chez Proust et Modiano**

Sékou CHERIF, University of San Pedro (Ivory Coast)

La perception, dans sa dimension physique et morale, demeure *sui generis* aux productions proustiennes et modianesques. Autrement, les œuvres de ces auteurs abordent le rapport entre la phénoménologie du corps et celle de l’esprit. Merleau-Ponty, ayant donné une intonation nouvelle au concept avec la publication de *La Phénoménologie de la perception* en 1945, brise l’appréhension traditionnelle. Proust et Modiano, du point de vue narratif, ont une approche particulière de la notion, si bien que certains critiques identifient le second au premier. Leurs différents personnages sont enclins, le plus souvent, à des situations psycho-somesthésiques : ce qui relève de la poétique de la phénoménologie de la perception. Cette présentation se propose d’analyser, au travers du prisme de la phénoménologie de la perception et de la narratologie, comment chaque auteur fait cas de l’univers psycho-somesthésique pour rendre compte d’une réalité donnée.

## **Le Roman Algérien Francophone du 21<sup>e</sup> Siècle: Créativité & Voix de l’affect**

Wahiba Cherrati, University of Blida 2 (Algeria)

Le roman algérien francophone du 21<sup>e</sup> siècle, carrefour d'identités plurielles et de mémoires, ne cesse de repousser les frontières de la création littéraire. Dans ce cadre, la créativité se déploie fréquemment comme un processus ancré dans l'expérience corporelle et émotionnelle. Cette incarnation créative soulève des questions fondamentales sur la manière dont les romanciers algériens de langue française intègrent et façonnent l'affect pour donner corps à leurs productions fictionnelles.

Comment la créativité incarnée du roman algérien francophone du 21<sup>e</sup> siècle, au moyen de l'affect, renouvelle-t-elle les représentations de l'identité, de la mémoire et du corps, en subvertissant les codes esthétiques ? Pour y répondre, la méthodologie comprendra une analyse thématique et stylistique de deux romans choisis, à savoir *Le naufrage de la lune* (2018) et *Le vent a dit son nom* (2022). Tandis que l'approche alliera la phénoménologie du corps de Merleau-Ponty (1945), et les théories de l'affect et la pensée rhizome de Deleuze et Guattari (1972/1980).

De l'inscription charnelle de l'expérience historique, notamment la guerre via la somatisation des traumatismes, aux formes esthétiques, en passant par les dynamiques de résilience, forces motrices affectives qui modèlent les identités rhizomes, tels sont les trois volets de notre plan.

## **The Poet Ex Machina. The Embodied Poetic Voice in the Age of AI**

Ioana COSMA, Polytechnic University of Bucharest (Romania)

Recently, due to the great advancements in artificial intelligence, it has become possible to 'translate' one's poems into music and various styles of songs. As a writer and literary theory scholar, I am interested in the mechanisms and interplay between creativity and its various AI translations. I will focus on the adaptation of poetry into music via the agency of dedicated artificial intelligence platforms/apps. My aim is to detail the phenomenology of the poet's re-embodied voice through music. What does this phenomenon mean in terms of poetic identity and alterity, respectively? What are the implications for the future of poetry, after an age where music has already occupied a large space of poeticity? I will discuss these issues in terms of translations of my own published poems and other major writers' texts.

## **The Vitality of Biosemiotics: What Aspen Trees Teach Us About the Language of Speech Acts**

Audrey DECELLE, University of Oklahoma (USA)

Biosemiotics, a field which combines biology and language studies, has made significant strides in a collective effort to not only understand human sign systems, but also to contextualize such understandings with all forms of sign systems used in nature. Might it be time, then—in a moment of questioning the embedded structures that alter identity, creativity, and perception—to extend the realm of speech-act theory to biosemiotics? As speech-act theory concerns language as actions, linguists and philosophers of language have long debated the role of intention, identity, and perception in altering the force of communicative action. However, how might this debate shift with consideration of the bio-communicative phenomena of aspen trees? In this speech-act theory analysis of the biological and biosemiotic science of aspen trees, I first analyze how aspen trees chemically communicate with their interconnected root system to establish how aspens are unintentional communicators in their circulation of self. Second, I explore how aspen root systems merge with neighboring root systems, which embodies "multiplicity" of selves (Deleuze and Guattari) or "self as Thirdness" (Pierce), and enacts the performative force of communication insofar as such force is or causes a degree of change, if

not violence, once communicated. Finally, I consider how fungal networks “graft” the conventions of aspen communication upon non-aspen root structures to further distribute resources, which effectively maps out physical traces of communicative force. Throughout this analysis, I work to uncover how the boundaries between human and nonhuman communication are dissolved through the exchange of signs and performative force to expand the potential for continued life.

### **Créer avec le coeur : Comment l’interfaçage émotionnel réinvente l’écriture des œuvres d’art contemporaines**

Léa DEDOLA, University of Lyon II (France)

Notre communication propose une réflexion sur les effets de l’interfaçage émotionnel dans les processus de création artistique contemporaine, à partir d’un corpus d’œuvres utilisant des *biofeedback* et notamment de notre projet *VIBH<sub>2</sub>O* (2024-2026), un spectacle de cirque hybride mobilisant deux-cent capteurs cardiaques pour cartographier l’activité émotionnelle du public en temps réel. Aujourd’hui, il devient pertinent de prendre du recul pour analyser comment ces cas concrets viennent rencontrer (transformer, voire fonder), certains concepts au croisement de la littérature sur les émotions, de la création et de l’incarnation. Ce que nous avons remarqué soulève plusieurs questionnements et notamment : en quoi cette attention portée aux états affectifs du public redéfinit-elle l’écriture du spectacle ? Celle-ci n’étant désormais plus conçue comme une partition fermée, mais comme un processus ouvert, ajustable en temps réel, guidé par le retour sensible du public. Dans les expériences menées par Baud & Sedes, Bialoskorski *et al*, Chen, Gilleade *et al.*, etc., que j’ai synthétisé dans un livre (Dedola & Fuchs), les émotions ne sont plus seulement un « sous-produit » de l’expérience esthétique : elles en deviennent l’interface active. À travers l’analyse des dernières étapes du processus de création de *VIBH<sub>2</sub>O*, nous montrons notamment comment l’intégration de *biofeedback* modifie la place du corps et du spectateur, tout en réorganisant la chaîne expressive des artistes. Notre approche dans cet article souhaite ouvrir des perspectives transdisciplinaires autour des processus de création affective et de l’engagement corporel dans les arts.

### **Seeing Cupid in the Text: Eye-Tracking Latin Readers' Implicit Imagination**

Benjamin DEMASSIEUX, University of Lille (France)

This paper presents an experimental study on the embodied imagination of Latin readers through an eye-tracking protocol focused on Virgil’s *Aeneid*. Rather than assessing conscious recognition, the experiment tests whether certain Latin lexical fields implicitly evoke the figure of Cupid in readers' minds. Participants were exposed to word lists, some semantically linked to Cupid (e.g., *sagitta*, *ala*, *ignis*), others neutral. Their gaze fixations and reaction times were recorded to evaluate associative activation and semantic resonance. A second protocol tested image-text associations: after reading a short passage, participants viewed paintings—some referencing Cupid—and were asked whether the image “matched” the text. Eye movements on the images were analyzed to detect emotional or thematic convergence.

This experiment demonstrates how ancient poetic language can activate emotional imagery below the level of explicit interpretation. Drawing on theories of embodied cognition,

enactivism, and affective semiotics, the study reveals that poetic meaning often arises through bodily cues and sensory patterning. The project thus contributes to a broader understanding of embodied literary experience, offering a methodological bridge between classical philology, cognitive science, and reader-response theory.

## **The Intelligent Body: Proprioception as a Primary Source**

Peter DUCHEMIN, Independent Researcher (Canada)

In Spinoza's *Ethics* – he advises that an educator of children might encourage them to play music, to learn physical skills. Why? Because this how we open universal expression to the possibility joyful encounters: developing proliferate lines of flight from out of the body by refining the faculty of proprioception. “Standing under” the conceptual strata of named, authored, and articulated ideas we can infer a molecular domain where difference seethes – an encounter field – with no true subject beyond the sheets of sensation which may be folded to appear as such – subjected. The intelligent body – of the musician, of the magician, of the clown, the dancer, the martial artist – is a “text” – or rather *source* which seeds the lines and topoi that conceptuality has the opportunity to populate. So – how does a trained and sensitive “intelligent body” become a primary source for a thinker, and in what ways does such a thinker think? If Spinoza was right – then what are the profiles of an intelligence which includes and cultivates the body? I will use texts by Spinoza, Deleuze & Guattari, Serres, as well as my own experience.

## **Dancing an Embodied Land: Somatic Challenges of an Art & Performance-based Research Project**

Germain DUCROS, University of Québec in Montréal (UQAM)

Dancing the Body-Territory, a thesis-creation project presented as part of the Doctorate in Arts Studies and Practices at UQAM, explores the process of embodiment in the relationship to territory, toward a particular dancing state called *body-territory*.

Some dance studies, although based on embodied experiences, tend to move away from the sensory dimension during analysis. A central challenge was to find ways to keep the notion of embodied experience at the heart of a research-creation project that engages with *situated dance* (Perrin, 2019) and improvised movement.

The concept of *ecosensitive tracking* (Morizot, 2018) allows us to approach affect as a movement-relation (Vannini, 2015), as a relational capacity between self and world. Bodies mutually affect each other in a synesthetic way (Stewart, 2007) and leave traces (Ingold, 2007) that inform us about them. A dual analytical approach—through self-explication interviews (Vermersch, 1994) and Movement Observation-Analysis (Harbonnier et al., 2021)—preserves and honors the embodied experience even in the writing process.

This presentation aims to share how the doctoral research-creation project *Dancing the Body-Territory* proposes an *ecosomatic weaving* (Bardet, Clavel, and Ginot, 2018) of theoretical and practical approaches that enables a deeper understanding of the experiential interrelations between soma-body, territory, and situated creative movement.

## **Somatic Mini-Games: Designing Embodied Tools for Activist Capacity-Building**

Irem ERKLI, Uppsala University (Finland)

This paper explores how experimental game design can support activists in building emotional resilience and bodily awareness for sustained social change. Drawing on somatic theory, polyvagal theory, Marxist critique, and queer temporality, I present a series of mini-games developed as part of a pre-production design research project. These games reject traditional structures of goals, productivity, and performance, instead emphasizing slowness, ambiguity, rhythm, and non-linear interaction. Using cyanotype prints and personal memories as aesthetic and emotional material, the design process treats game-making itself as a somatic and political practice. The result is a set of poetic, affective experiences that serve as tools for reflection, regulation, and resistance. This work contributes to emerging methodologies in game design that center the body as a site of both trauma and transformation, offering an alternative framework where play becomes a space of felt presence and collective readiness rather than outcome-based progression.

## **Performance de Chloé Moglia : L'expérience de la suspension du corps-esprit**

Afaf ETTAIB, University of Hassan II (Maroc)

La présente contribution prétend à une exploration de l'expérience artistique de Chloé Moglia, chorégraphe, trapéziste et suspensive. L'art de la suspension proposé par Moglia est un cas significatif de l'enaction (Maturana, H. & Varela, F., 1994) où l'esprit et le corps constituent un couplage qui fait monde ; les situations artistiques sont conçues telles que la peur, la mort, l'intranquillité, l'étonnement, la découverte et la connaissance soient conjointement et simultanément prouvées, éprouvées et provoquées.

Nous aborderons « la suspension » comme cas prototypique de l'*affective turn* (Clough, 2008). Nous emprunterons une double perspective : celle de l'autothéorie en littérature (Fournier, 2022) pour une composition des aspects politiques, esthétiques et éthiques, et celle du *Design générique* en sciences de l'ingénierie pour la possibilité offerte d'un traitement où l'objet et le sujet supporteraient l'indétermination et la non-synthèse (Monarch.I, Schmid A.F., Mambrini-Doudet.M, Submahrianian.E, 2021). La suspension aurait le statut d'objet intégrateur des hétérogénéités prétendues pour qu'émergent des « hypercompatibilités » potentielles.

## **Incarnation Grotesque & Perturbation Affective: Schulz, Witkiewicz, Gombrowicz & une Pratique d'Écriture Contemporaine**

Charles GARATYNSKI, Independant Researcher (France)

Cet article examine comment l'esthétique grotesque de Bruno Schulz, Stanisław Ignacy Witkiewicz et Witold Gombrowicz propose une approche radicalement incarnée de la créativité et de l'expérience émotionnelle. Leurs œuvres déplacent les conventions narratives, privilégiant l'instabilité, la déformation et l'excès affectif comme forces génératrices. En m'appuyant sur la phénoménologie de la perception de Merleau-Ponty et sur le modèle rhizomatique de la subjectivité de Deleuze et Guattari, je soutiens que ces auteurs anticipent des modèles d'imagination non linéaires et incarnés, qui résonnent fortement avec la théorie contemporaine de l'affect.



Dans une seconde partie, je réfléchirai à une pratique personnelle de l'écriture — développée en français et en polonais — non pas comme affirmation d'une autorité d'auteur, mais comme un lieu d'enquête sur la manière dont la langue elle-même peut être façonnée par les tensions corporelles et émotionnelles. Avec des publications dans *Marginales* (Belgique) et à paraître dans *e-eleWator* (Pologne), cette exploration bilingue vise à engager l'affect non seulement comme thème, mais comme force formelle et structurelle dans l'acte d'écrire.

## **Temporal Fractures: cross-dissolving in deep time**

Mohamed A. GAWAD, Norwegian University of Science and Technology (Norway)

This presentation centers around a filmic iteration, which starts from a site-specific investigation and intervention around the Zamalek fish grotto in Cairo. Addressing what collaborations afield might mean, this project explores how this labyrinthine structure, initially constructed in 1871 as part of the royal gardens to host Khedive Ismail's exotic collection of botanical and aquatic species, emanates an unusual temporal identity, distinctly out of sync with the surrounding space and time. Notwithstanding its original intention to impress royal guests and diplomats around the period of the inauguration of the Suez Canal, the grotto currently houses the same dioramic tanks, but instead of water, sand covered the floor of the tanks, above which taxidermied fishes replaced living ones. That time-image par excellence, emerging from a bureaucratic gesture attempting to reference a memory of a bygone era, accidentally summons a prophetic image of a postapocalyptic future of dead sea creatures lying on waterless landscapes of ecological collapse.

Navigating between excerpts from the film, the presentation considers the grotto's multilayered ontology - oscillating between the natural and the artificial, the enduring and the ephemeral - as a case study to unpack some of the broader questions; How can beings inhabit different temporal experience within the same space? how do we experience spaces that are simultaneously remnants of the past and heralds of a speculative future? What remains of bodies and narratives after they are stretched to the max, pressured beyond their limits, and infiltrated by the heavy, steady hand of time? The artwork is produced through Temporal Fractures, an artistic research PhD project exploring the ruptures sociopolitical crises reveal in conventional temporal frameworks, and investigates the powers structures embedded in them. Artistic research, in the form of film and writing, employs montage and found-footage film practices as methodological tools to engage seemingly disparate sociopolitical junctures, located on the fringes, through micro-historical, psychological, and speculative lenses.

## **Embodied Experience and Sound Symbolism in Russian Poetry**

Valerij GRECKO, University of Tokyo (Japan)

The question of the nature of the linguistic sign belongs to a circle of problems that occupy philosophy and linguistics as well as literary research. Over the centuries, it has remained one of the central and most exciting topics of these sciences. The reason for this is simple. The question of the connection between sound and meaning in language is basically part of the more general problem of the interrelationship between thought and speech, the connection between the phenomena of mental and physical nature.

A central concept in this context represents sound symbolism. It concerns the question of the self-contained meaning that individual sounds have independently of the words they form. While in everyday communication sound symbolism is only present in a latent form and appears as a marginal phenomenon (e.g. as onomatopoeia), the establishment of a direct sound/sense connection in poetic language comes to the foreground.

In this presentation, the most important practices of sound symbolism used in Russian poetry will be discussed, focusing on systems based on embodied experiences, such as synesthesia and kinesthesia.

## **Diary Keeping as an Individuating Force on our Affects: How Do our Affects Gain their Historicity in our Self-Writing?**

Begüm GÜVEN, Independent Researcher (Turkey)

This paper is inspired firstly by my own, consistent act of diary keeping: as I have written about my life and thoughts, and periodically returned back to see what they had accounted to; I realised that I was able to track down and attribute a certain historicity to different affects. These affects were both the result of a change in my milieu and its cause: they stood there, as I encountered them like old friends I hadn't recalled until that moment. These encounters weren't the repetition of the same; yet somehow the affects to be encountered were already recognisable from my past. But they never belonged to me fully: the diary writing, being a self-indulged act of artistry, exposed my own patterns of thinking at the same time individuating these different affects, making them exist apart from my thinking.

This aspect of diary writing is recognisable especially in the journals of prolific writers too, whose obsessions, depression, neurotic and/or psychotic inclinations are revealed and on paper. I propose in this presentation then, to take a deep look at excerpts of different writer journals, and focus on the tension the writing-self experiences as it undergoes and liberates various types of affects.

## **Emotional Ecologies: Performance as Environmental Practice**

Sean HARDY, University of Lyon 2 (France)

Over the past decade, climate change performance has proliferated, prompting researchers and practitioners to develop reception studies to assess the "transformative power of the arts" and the emotional shifts audiences may experience. However, these studies often highlight a gap between the transformative intentions of artists and the limited impact on audiences within the performance's short timeframe. This paper proposes a reversal of the reception paradigm: rather than positioning theatre as a passive experience for spectators, performance can actively engage participants physically and emotionally through embodied action. Drawing on a research protocol conducted in New York City, this study combines social psychology and performance studies to explore how embodied performance might shift attention toward the local urban environment. Participants did not simply produce a single artistic work; instead, they engaged in daily ritual practices, which correlated with increased awareness of and emotional connection to their surroundings. The findings suggest that emotional embodiment enhances understanding of local ecological relationships. This approach reframes performance studies not only as a means of aesthetic analysis but also as a toolkit for exploring emotional interrelations among human and nonhuman actors within urban ecologies.

## **Néantisation du soi et créativité chez Kitaro Nishida, l'activité perceptive au-delà de la distinction sujet-objet**

Camille HERVE, University of Montpellier 3 Paul Valéry (France)

La philosophie de Kitaro Nishida, l'un des fondateurs de l'école de Kyoto, se présente comme une remise en question des présupposés de la métaphysique occidentale. Le problème central réside dans la distinction sujet-objet, considérée comme le fondement du rapport de l'esprit au monde matériel. C'est dans cette séparation que prennent racine les questions insolubles du rapport entre le corps et l'esprit, le matériel et l'immatériel, l'un et le multiple...

Kitaro Nishida se propose ainsi de remonter à l'origine de ces distinctions, jusqu'au lieu dans lequel il n'y a plus de face-à-face entre le soi qui voit et l'objet perçu. Il développe ainsi la notion « d'action-intuition », remettant en cause la réduction de la perception à une simple réception passive d'un contenu extérieur par un sujet surplombant.

Nous proposons ainsi, dans cette présentation, de suivre la trame de la réflexion de Nishida, qui délocalise la perception du seul point de vue du sujet ou de l'objet et de leur distinction, en en faisant une activité créatrice. Elle y apparaît comme un mouvement de néantisation perpétuelle du soi fixe. C'est dans ce lieu où il n'y a ni objet ni sujet (*néant absolu*) que se situerait la possibilité d'effectuer leur distinction.

## **Reassembling Fragments of a Body: Narrative Corporeality in *The Handmaid's Tale* and *The Testaments***

Nodoka HIRAKAWA, Kobe University (Japan)

Margaret Atwood's *The Handmaid's Tale* (1985) portrays the Republic of Gilead, a dystopia in which women's bodies are controlled as reproductive instruments. The narrator, Offred, likens her fragmented narrative to a wounded body, stating it is "like a body caught in crossfire or pulled apart by force." This metaphor positions the reader as a co-creator, tasked with imaginatively reassembling the shattered narrative/body into a coherent whole.

The novel's open ending leaves Offred's fate unresolved, inviting decades of reader speculation. In contrast, Atwood's sequel, *The Testaments* (2019), offers a polyphonic account of Gilead through multiple narrators, integrating previously fragmented perspectives. This narrative structure functions to consolidate and expand the world introduced in the earlier novel.

This paper reads both texts through the lens of narrative corporeality—the idea that a story can possess a body subject to fragmentation and restoration. By examining how *The Testaments* reconstructs the dismembered body of *The Handmaid's Tale*, the analysis underscores the central role of the reader's imagination in shaping narrative meaning and explores the evolving relationship between the two novels.

## **Between Corps and Corpus: 'Embodied Thinking' in *In Search of Lost Time***

Adam HUSAIN, University of Oxford (UK)

*In Search of Lost Time* has a reputation as one of the most abstract and philosophical of novels. Yet this paper contests the existence of any purely 'conceptual' or 'abstract' philosophy in the work of Proust. Following recent 'affective' readings of the novel, such as those of Wimmers and Haustein, it argues that Proustian thinking is always an 'embodied thinking', grounded in both the 'corps' ('body') of his narrator, and the materiality of the textual 'corpus'. Through close analysis of key 'philosophic' passages, it demonstrates how the rhythms of the human body — in particular, its systolic and diastolic phases — underlie the movement of thought in the text, thereby developing Merleau-Ponty's reading on the centrality of the body in Proust. To take Proust's famous 'cerebrality' as a bodily pulsion, which develops rhizomatically across the textual surface, offers a radically new and embodied understanding of 'philosophical' writing, both within and beyond Proust.

## **Grief as Resistance: Decolonial Aesthetics and the Embodied Politics of Mourning in Palestine**

Melike İSLEYEN, Oslo Metropolitan University (Norway)

This paper examines contemporary Palestinian art-based practices as forms of embodied resistance that reconceptualize grief and mourning through a decolonial lens. Drawing on the framework of decolonial aesthetics and Merleau-Ponty's phenomenology of perception, the study explores how artistic expressions challenge dominant Western paradigms that frame grief as an internal, apolitical, and therapeutic process. In contrast, Palestinian practices assert mourning as a collective, relational, and historically situated act, deeply embedded in the material and spatial realities of occupation and erasure.

By engaging with visual art-based practices that have emerged in response to the intensified violence in Palestine, this research highlights how these creative acts resist both the Cartesian separation of mind and body and the abstraction of affect within dominant Euro-American theoretical models. Instead, they foreground grief as a mode of knowledge production and political expression through the dynamic interplay between memory, corporeality, and land. The analysis foregrounds how these aesthetic interventions articulate an alternative phenomenology of affect: one in which loss is not pathologized but mobilized as a site of ethical relation, testimonial force, and creative survival. In doing so, Palestinian artists reclaim mourning as a public, insurgent practice that confronts Zionist settler colonial logics of disposability and affirms the lived experiences of those rendered invisible by dominant narratives. This paper contributes to interdisciplinary debates on affect, embodiment, and resistance by offering a model of creativity rooted in struggle and the refusal of erasure.

## **Powerlessness as Politicized Feeling: Soviet Influence on American Emotional Norm Since 1960s**

Masumi KAMEDA, Nagoya University (Japan)

Nietzsche, in *On The Genealogy Of Morality* (1887), argued that the value which equated good and powerfulness was engendered by the value which says “only the poor, the powerless, the lowly are good,” which had now become dominant emotional and moral norm. “Victimhood Nationalism” has become widely accepted since 2000s (Lim 2021) and “Victimhood Culture,” in which people tend to identify themselves as victims to claim their rights, has become extremely popular since 2010s (Campbell & Manning 2018).

This paper firstly analyzes the modern background of this tendency, focusing on the representation of the feeling of “powerlessness” in early Soviet propaganda. Then this paper proposes that this tendency was imported from the Soviet Union to the US by Ayn Rand (1905-1982), the writer who fled the Soviet Union and thus became known as a founder of modern libertarianism in the US. Rand illustrated the feeling of powerlessness - or depowerment - of the rich to make an anti-Communist claim. This paper displays that Rand’s politically reversed view on the feeling of powerlessness has become popular especially among American conservatives and libertarians since 1960s, resulted in the global emotional norm change that excessively weighs powerlessness, which supposedly has caused political polarization.

## **The Affective Phenomenology of Psychedelic Self-disruptions**

Muhammad Umair KHAN, University of Manchester (UK)

Psychedelic experiences involving disruptions to the sense of self (psychedelic self-disruptions) are therapeutically relevant — connected to profound beneficial shifts in personality — and philosophically interesting. Reports often claim all loss of self or self-awareness. The experience of being a self, including different ways we become aware of ourselves, is complex and multilayered. From psychedelic reports, it is difficult to tell precisely what kind of disruption in self-awareness has occurred. What is however uncontroversial is that psychedelic experiences are intensely emotional.

In this paper, I take a step back from issues of self-awareness to explore the emotional and affective phenomenology of psychedelic self-disruptions. Relying on a view of the phenomenology of affective experiences, I illuminate psychedelic self-disruptions. An understanding of the affective shifts in psychedelic self-disruptive experiences, I argue, reveals that psychedelic experiences qua intensely emotional experiences, likely retain some level of self-awareness.

## **Dancing Under Surveillance: Embodied Resistance, Emotional Expression, and Creative Resilience in Contemporary Iranian Performance Art**

Shahriar KHONSARI, Independant Researcher, (Iran)

This piece of scholarly writing talks about the connection between the embodied experience, emotional resilience, and creativity in the situation of contemporary performance art in Iran, especially among females and those who identify as queer and hence, running activities under socio-political constraints. It relies on Merleau-Ponty's phenomenology of perception and Deleuze and Guattari's rhizomatic philosophy to trace the ways in which the body is transformed into a place for resistance, affective participation and non-linear meaning-making in secret and online communities.

In Iran, where control over one's body, especially of women and other non-binary folks, is very strict, the body becomes a source of symbolic as well as rebellious power. The performance activities that are usually improvised like dance, use of gestures in storytelling, or even video art which is body-centered are not only forms of artistic expression but also acts of defiance that violate the norms of public and private. These performances commonly are beyond the ambit of institutional frameworks, and hence, they are shared online via encrypted platforms that can be accessed only to a few or face-to-face in ephemeral gatherings or rented spaces of encrypted exhibitions. Even though the risk of surveillance, censorship, and punishment remains, these "phenomenally fielded" forms of creative output have never ceased to exist and are actually contributing to the making of multiple layers of the embodied subjectivity where the protagonists reclaim different forms of agency and emotional truth.

The study is grounded on a number of semi-structured interviews with the performers who regularly perform in the underground, and it also involves the examination of the art works that are publicly available and are centered around the body plus the reflections of the researchers who are going deep into their personal experiences. It is mainly interested in the emotional power of such works—not only due to the aesthetic qualities they possess but also because they can bring about emotional solidarity and resilience between the diasporic and local communities. Those performances express feeling and interior life that is not articulated by the dominant state; consequently, these performative practices lead to an opening of new affective circuits and a continuous flow of feelings between the artist and the audience. In this way creativity turns into a bodily reaction to harshness when the body becomes the medium and the message at the same time.

This paper furthermore examines the manner in which the rhizome conceptualization can be understood as pertaining to the movement of such theatrical representations. The performances, which have become detached from the conventional linear institutional structures and thus are spread out in encrypted networks, have a distribution that undermines the central authority and at the same time is consistent with the rhizomatic. Such currents are not merely the vehicle whereby cultural memory is perpetuated even when it is threatened with disappearance, but they also become the sources of novel "emotional cartographies" where the artistic experience and the bodily resistance coalesce.

With the Iranian context in mind, this article goes to the extent of confirming the validity of affective and embodied creativity ideas in theoretical terms but still under a negative situation of systemic repression. It probes such issues as: in what manner the body is able to experience and communicate the absence of speech? In what way is art a vehicle of trauma to sensory understanding and of rebellion to the movement? And what is the fate of creativity if its main instrument—the body—is subject to the police?

Through concentrating on Iran as a case study, this work of the conference theme now introduces a culturally rooted, politically significant, and affectively vibrant instance of embodied creativity. It talks the theoretical discourse and the actual experience and thus, it is able to prove that, even in the direst of circumstances, creativity and feelings are not only intact but are even intensified by the body.

## **Rhizomatic Affect and Digital Labor: Embodied Creativity in Marvel Fan Videos on YouTube**

Sevda KAYA KITINUR, Izmir University of Economics (Turkey)

This paper argues that affective and embodied forms of digital labor are profoundly evident in YouTube-based Marvel fan productions, which it analyzes through the lens of rhizomatic creativity and affective assemblages. Drawing on the works of Gilles Deleuze and Félix Guattari, Sara Ahmed, and Kylie Jarrett, the study explores how fan creators' emotional and physical engagement with media texts gives rise to decentralized, non-linear and collectively sustained practices.

Marvel fan videos such as reactions, theory breakdowns, and commentaries are expressive acts shaped by embodied perception. Fans vocalize emotions, perform physical reactions, and cultivate emotional intimacy with audiences. These acts constitute a form of affective labor grounded in bodily expression and emotional resonance within participatory platform culture. Such practices generate affective assemblages: dynamic constellations where affect, gesture, technology, and audience interaction interconnect to produce shared meaning.

This framework aligns with Merleau-Ponty's view of perception as bodily, situated, and intentional. Fan creators' gestures and expressions reflect the lived, relational nature of perception, in which the body is both perceiving and perceived. Using content analysis, this paper examines how YouTube's platform culture shapes these affective flows and how creators sustain emotional authenticity while navigating algorithmic and monetization systems.

## **Affective Interfaces: AI-Augmented News, Visual Storytelling, and Embodied Perception in the Age of Social Media**

George LATIF, Galala University (Egypt) & Miral SABRY, The European Universities in Egypt (EUE) (Egypt)

This paper explores how artificial intelligence (AI) and augmented reality (AR) are reshaping journalistic storytelling by introducing a new visual and affective language. Grounded in phenomenology and affect theory, it examines how AI-generated illustrations, AR overlays, and algorithmically curated images on social media engage audiences through embodied perception and emotional resonance.

Drawing on Maurice Merleau-Ponty's concept of the "phenomenal field," the study argues that visual journalism is no longer a purely cognitive act but a sensorimotor encounter, where perception, emotion, and meaning emerge through lived, bodily engagement.

The study uses "Netnography" methodology, which is a form of online ethnography, to investigate the digital activism of "*Motaz Azaiza*", a prominent Palestinian photojournalist. This approach involves observing natural online interactions—such as posts, threads, and live comments—to understand how audiences interact with posts and their emotional impact, particularly in response to AI-augmented and AR-enhanced content. It enables an exploration of how users participate in and shape digital public spheres (Hine, 2005).

Through case studies of immersive AR news features and AI-generated visual reporting—particularly in contexts of war and humanitarian crisis—the research analyzes how visual storytelling provokes affective responses such as empathy, urgency, and moral outrage, often preceding rational critique. These affective intensities circulate rapidly across platforms, forming a “rhizomatic flow” i.e. network of emotional and visual content that bypasses traditional editorial hierarchies.

This shift toward affect-driven storytelling is reconfiguring both journalistic authority and audience agency. The paper proposes a model of “embodied journalism,” positioning emotional and perceptual engagement at the center of contemporary media literacy and creative practice. In doing so, it reveals how emerging media technologies increasingly shape how we see, feel, and know in the digital age.

## **Empathy and Alienation in Brecht’s Non-Aristotelian Drama**

Hiroko MASUMOTO, Kobe University (Japan)

It is important to note that Russian modernism had a significant influence on German artists in the 1920s and 1930s. Both Russian and German artists were seeking new artistic forms that were suited to the new age, and there was a very active exchange between them. Sergei Tretyakov (1892-1937), a Russian writer who was bilingual in German and Russian, played a central role as a mediator and had a significant impact on the playwright Bertolt Brecht (1898-1956). During Brecht’s second visit to the Soviet Union in 1935, Tretyakov introduced him to Viktor Shklovsky’s concept of “ostranenie (alienation)”. Tretyakov also took Brecht to see a performance by the Peking Opera actor Mei Lanfang at a theatre in Moscow, where Brecht witnessed the embodiment of the concept of “alienation” in Lanfang’s performance. Following this experience, “alienation” became the defining principle of his “Epic Theatre”, also known as “Non-Aristotelian Drama”.

Brecht believed that the “alienating effect” of a play allowed the audience to maintain an intellectual distance from the story, enabling him to analyse the plots, themes and underlying politics. “Epic theatre” stands in contrast to Aristotelian theatre, which aimed to purify the audience through empathy with the events depicted, a process known as “catharsis”. In contrast, epic theatre aims to encourage the audience to adopt a detached and critical view of the events on stage. The focus is often said to be on socially critical insights rather than compassion and emotion.

My presentation will give an overview of Brecht’s concept of “Epic Theatre / Non-Aristotelian Drama” and consider the role of emotions in his drama.

## **Perceiving the Distance from the Past not to be Recovered: East-West Movement in *The Great Gatsby***

Tomoko ODA, Osaka Institute of Technology (Japan)

Through close reading of F. Scott Fitzgerald’s *The Great Gatsby* (1925), I will explore the way in which Jay Gatsby’s movement between the American East and (Mid-)West is interrelated with nostalgia, which, as I will argue, emerges due to a perception of distance from what is not here and now. Gatsby eagerly attempts to recover the past as it was, in which he saw and felt that he was in love with Daisy. This indicates that Gatsby’s nostalgia arises both



from the loss of Daisy as an entity and from a sense that she is distant physically as well as mentally. To dispel such a sense of loss and distance, Gatsby moves from the Mid-West to the East, which is also a movement from the frontier to the center. In their reunion, Gatsby and Daisy get physically closer, while they remain separated in spirit. This is because, despite Gatsby's desperate attempt to bring back Daisy's past spiritual purity and fidelity, both of them are steeped in materialistic values in their own ways, unable to resist the current of the times. I will thus highlight how nostalgia causes an interplay between perception of the distance and East-West movement in the novel.

### **La experiencia e implicación corporal y emocional del espectador en *La mujer sin cabeza* (2008), de Lucrecia Martel**

Camila PALACIOS AMEZQUITA, Gustave Eiffel University (France)

El cine de Lucrecia Martel cuestiona la hegemonía de lo visual y propone diversas estrategias para fomentar la participación espectral, con el propósito de compartir y provocar una postura crítica sobre un mundo burgués de provincia y sus valores en decadencia.

Dicha participación se consigue gracias a la evocación de los cinco sentidos del espectador, por lo que su implicación corporal, ya sea que en la experiencia cinematográfica se le involucre o se le excluya, resulta fundamental para la consecución de una conciencia sobre su capacidad de intervenir, no tanto en el mundo representado como en aquel a partir del cual este ha tomado forma.

En el caso de *La mujer sin cabeza*, la experiencia del espectador se ve enriquecida como consecuencia del estado de shock en el que entra la protagonista, razón por la cual la conexión entre cuerpo, mente, emociones y conciencia adquiere una complejidad mayor.

En esta ponencia mostraré, atendiendo a los postulados de la fenomenología cinematográfica, las estrategias sensoriales de tacto, gusto y olfato, los experimentos audiovisuales y las maniobras narrativas que permiten a Martel apelar al espectador y hacerlo parte activa de sus ficciones. Hablaré, asimismo, de los orígenes y de los fines de dicha búsqueda.

### **Delineating Presence: Multisensory Embodied Drawing Sessions as Sites of Multimodal Interfacing**

Renata PEKOWSKA, Technological University Dublin (Ireland)

This proposed paper presents my current PhD research project which seeks to locate and find a new role for embodied creative practices within the context of attention economies of online platforms. I assemble group situations where the drawing process is used as non-verbal interpretation of other-than-visual input, like sonic contexts, touch, or experience of spatial attributes and time. I posit these situations as sites with a potential to interrupt digital perception

habits, towards non-ocularcentric, whole-body perception, with drawing as an attention anchor, allowing for experience of ‘creative attention’ (Citton, 2019).

The group situation-sharing aspect adds an intersubjective component to the embodied, lived situation of intermodal description, a site of multimodal interface.

Mark making as a process of description of embodied experience may lead to a discovery of ‘an extraordinary event buried under piles of everyday detritus’ (Pisaro, 2009), and activate the sensitivities which may be affected by habits of online interactions. I argue that discovering sensitivity to multisensory input may have implicit, ‘unhurried and indirect consequences’ (Solnit, 2025) on human perception, slight perceptual shifts leading to re-worlding and unlearning, increased empathy, sensitivity to the environments, through small unspectacular gestures of perceptual retuning and undoing of the detritus of digital habits.

## **Affective Disruptions: Embodied Discomfort in Interaction Design**

Fateme RAFY, Uppsala University (Finland)

This paper presents an experimental design-led research project that explores how physical discomfort can be used as an affective method to critique gendered epistemic injustice in healthcare. Drawing on the legacy of hysteria and the affective turn in contemporary theory, the project uses an interactive system that delivers electrical stimulation to participants via a TENS (Transcutaneous Electrical Nerve Stimulation) unit in response to their answers to a simulated medical evaluation. Rather than promoting immersion or usability, the system creates moments of disruption that invite reflection on how institutional systems operate to produce doubt and compliance.

Framed through feminist epistemology, affect theory, and abusive/reflective game design, the project centers the body as a site of knowledge, where affective response becomes a way of encountering and resisting systemic control. Participants’ interactions reveal how discomfort can surface emotional patterns of compliance, resistance, and epistemic tension.

This paper contributes to ongoing discussions of embodied interaction, situated knowledge, and technological mediation by proposing discomfort as a critical design strategy for creating deeper affective impact and reflection in players.

## **The social imaginary reflection of human perception: An ontological argument of *Eigenwelt* by C. Castoriadis**

Fotios RODIS, Kobe University (Japan)

The aim of the hereby study is to approach the fundamental ontological question concerning the source and practice of human perception on empirical and scientific reality. The triggering questions lie with the following topics: firstly, how human perception receives and interprets the empirical stimuli received from its external environment; secondly, how criteria, based on which reality is interpreted, are determined, in order to articulate the human consciousness and experience; and thirdly, how this interpretation affects dialectically the connection of the individual to its reality and vice versa.

Tending towards a possible answer, this research adheres to the following ontological milestones: primarily, that any empirical stimuli is given meaning – \_thus, colored – \_only according to the philosophical categories applied to each society; that, consequently, the social historical organization through its imaginary forms respectively the human own-world – \_else, its *Eigenwelt* – \_that determines as perceivable only the part of reality that colors as meaningful, beyond which natural reality is rendered non-observable; and, finally, that this same signification of meaningfulness inscribes the concept of human knowledge on any reality – \_social and empirical alike.

In the first section, the concept of observable natural reality, as the source of the human epistemological limits, is developed. In the second section, the theory of the human world as fundamentally social-historical is discussed, as proposed by C. Castoriadis and his concept of social imaginary, rooted in the teachings of Merleau-Ponty. Finally, in the third section, it is concluded that natural reality is projected in a social-historical reflection, determined by the capacity that the respective *Eigenwelt* inscribes on its individuals.

## **Composed Voices: Embodiment, Constraint, and Feminist Resonance in Iranian Protest Music**

Casper SANDERSON, University of St Andrews (UK)

This paper examines how Iranian women’s protest music mobilises voice, silence, and sonic restraint as strategies of embodied resistance. Focusing on the 2022-23 Woman, Life, Freedom movement, I analyse how vocal performance becomes a creative negotiation of legality, affect, and gendered embodiment in a context where women are banned from solo singing in public.

Through close readings of songs such as Soroud-e Zan (Mehdi Yarrahi) and remediated recordings of female vocalists, I explore how these works unsettle dominant auditory hierarchies while materialising collective pain, courage, and refusal. Drawing on affect theory (Cvetkovich), feminist voice philosophy (Cavarero), and the politics of assembly (Butler), I argue that the revoicing, citation, and circulation of women’s protest songs constitute a pluralist, rhizomatic model of resistance: not grounded in ideological unity, but in resonant, embodied affect.

The paper contributes to interdisciplinary conversations on affective infrastructure, creativity under constraint, and the gendered politics of sound. In line with the conference theme, it shows how protest music in Iran operates not only as expression but as a site of perception, regulation, and relational experience - where the creative act is not simply voiced, but composed through embodied risk.

## **Relationships between Nostalgia and Movements in *Asako I & II***

Tomoyo SEKO, Kobe University (Japan)

“A different name, a different warmth, but the same face. There were two destined people.” This was the copy used in the Japanese promotional material for the film *Asako I & II* (2018). Asako, this film’s heroine, comes to recognize the differences between the identical-looking Ryohei and Baku due to the Great East Japan Earthquake. Baku meets Asako before the earthquake disaster and loses contact several years later. Ryohei starts dating Asako after the earthquake, which becomes their turning point. The work is partially set in Natori City, Miyagi

Prefecture. In this story, the city's seawall, which was installed to prevent tsunami damage during the earthquake, is inseparable from the disaster. When Asako and Baku arrive at this seawall by car, Baku attempts to climb it to see the ocean. Asako notices the difference between him and Ryohei and then, she returns to Ryohei. After parting with Baku, Asako finds herself longing for Baku when with Ryohei, and for Ryohei when with Baku. This presentation argues that Asako's emotional and physical movements in the film can be mapped onto nostalgia for the time before the earthquake. It also analyzes the representation of the Great East Japan Earthquake in this work.

## **The Blink of an Eye: An Autoethnography on Using Art and Portraiture as a Tool for Emotional Recognition in Autism**

Heloísa SERATIUK FLORE, Kyushu University (Japan)

Difficulties related to empathy and the identification of social cues are prominent indicators of Autism Spectrum Disorder (ASD). Existing research demonstrates that individuals with Level 1 ASD are indeed aware of social cues to a certain extent; however, their experiences and expressions of empathy often differ significantly, a phenomenon known as the double empathy problem. These challenges affect the well-being of individuals with ASD, often resulting in social anxiety, stress, and ostracisation.

To explore how to address these empathy and emotional challenges in ASD, this study adopts an autoethnographic approach, drawing from the author's lived experience as a person diagnosed with Level 1 ASD. It details how the author discovered effective strategies for developing empathy as a skill and systematically understanding social cues through the practice of figurative art, specifically portraiture. A chronological collection of portrait artworks spanning two decades is presented to illustrate the progressive evolution of emotional expression through facial representation, highlighting the author's systematic approach to conveying emotional states artistically.

This study also documents how refining emotional recognition significantly improved the author's social relationships and overall well-being, addressing aspects of the double empathy problem. The findings are contextualised within conventional educational approaches to empathy development and emotional awareness in ASD, which typically rely on pattern recognition and labelling. The study advocates that integrating art and creative practices into these traditional methods can enhance engagement and effectiveness in emotional awareness education for individuals with ASD, thereby fostering greater self-expression and impacting social abilities.

## **Nostalgia, Collective Body, and Scottish National Identity in the Royal Visit of 1822**

Mizuki TSUTSUI, Waseda University (Japan)

The visit to Edinburgh by George IV of the Hanoverian dynasty in 1822 was not just a physical movement between the two capital cities of London and Edinburgh, but a monumental event, marking the first time a monarch of the United Kingdom had visited Scotland after the Acts of Union 1707. Orchestrated by the celebrated historical novelist Walter Scott, the event

successfully evoked Scottish nostalgia by drawing parallels between the current king and Charles Edward Stuart of the previous Stuart dynasty, which originated in Scotland, who had attempted the subversion of the Hanover monarchy in the 1745 Jacobite rebellion. This approach not only stirred sentimental memories among the Scottish people but also helped to reinforce the emotional unity of the United Kingdom between England and Scotland. This presentation will examine two literary works which depict the royal visit of 1822—John Galt's novel *The Gathering of the West* (1823) and James Hogg's play *The Royal Jubilee* (1822). It will analyze the Scottish crowd at the ceremony as a collective body and explore how their shared nostalgic experience contributed to the construction of a modern Scottish national identity.

## **Characters' and Reader's Emotions in the Neapolitan Manuscripts of Seneca's Tragedies**

Denise UGLIANO, Università degli studi di Napoli "Federico II" (Italy)

In Naples, there are 25 manuscripts of Seneca's tragedies owned by the Biblioteca Nazionale di Napoli and the Biblioteca Statale Oratoriana del Monumento Nazionale dei Girolamini.

In a preliminary investigation, all manuscripts present references to emotions through paratextual signs such as *maniculae*, curly brackets, monograms of *Nota*, some framed comments and sometimes original marginal notes. The emotions will be the focus and the key to interpret annotations and *notabilia*.

Through the selections made and the emotions noted in the margins, it will be possible to distinguish the hands of copyists and annotators. If possible, the readers will be identified, if not historically, then by their reading preferences and emotions felt. Indeed, the voices of the tragic Seneca and his characters (above all female ones), albeit between two distant worlds, sometimes revealed the same sensibility as that of the reader. In this way, a profound dialogue was established between reader and author through character's feelings and emotions embodied in notes and *maniculae*.

The final aim of this paper is to present the first results of my research: the annotation system used by readers, the passages brought to attention and emotions noted in two manuscripts of Seneca's tragedies currently preserved in Naples.

## **Piglets in Pits: Sacrifice and Feasting Women at the Sanctuary of S. Anna**

Elizabeth WEINBERG, University of St Andrews (UK)

The extra-urban sanctuary of S. Anna in Agrigento, often attributed to Demeter and Kore, contained depositional pits with large numbers of burnt piglet bones and feasting materials, along with objects associated with women such as female figurines and tools for weaving. The structural and dedicatory materials found indicate that the sanctuary was influenced by indigenous structures and rituals, suggesting that the worshippers included both Greek and Sicilian women. While scholars have previously asserted that only male priests controlled communication with gods through performing animal sacrifices, the animal remains and objects found at S. Anna demonstrate that women presided over sacrifices and participated in communal feasting. As osteoarchaeology shows that women in antiquity consumed little to no meat protein in their daily lives, these feasting rituals would have been a rare occasion for

women to eat meat – the experience of which would have been further impacted by religious performance and the women's communal gathering. This paper uses modern studies in neuropsychology to understand how the rituals performed at S. Anna impacted the cognitive experiences of women during sacrifices and feasts; blending Greek and Sicilian rituals to create a shared sense of heritage linked to gender and communal memory.

### **Empowering the Photographic Image: Ideological and empirical functions of photography during Haussmannization**

Lauren S. WEINGARDEN, Florida State University (USA)

The Second Empire coincides with the spectacular rise of photography. A shared certainty unites photographers and society empowered at this date: faith in the value of empirical evidence and the power of conviction inherent in the photographic image. This alliance is foundational to the ideological function of photography during haussmannization, the urban renewal project initiated by Napoleon III and his urban planner George-Eugène Haussmann. During their reign, photography served a triadic documentary role: to preserve a record of the past, to record the demolition and rebuilding process, and to promote the new order of the built environment. Less known, but equally empowered, is the antiquarian function. In this paper I use the photography of Charles Marville, documenting views of old Paris, demolition scenes and newly built boulevards and buildings, to demonstrate how documentary photography was empowered with two competing ideological functions: the sanctification of haussmannization and the antiquarian resistance to haussmannization.

I will substantiate these ideological functions with findings collected from an empirical aesthetics experiment conducted with the Psychology Department at Vienna University. In this collaborative project we used Marville's photographs to re-construct the embodied experience of the mobile spectator who navigated the streets of Paris during Haussmannization. Using cognitive and psychological tools, we seek to measure how current viewers' responses to photographs mirror the actual walking/viewing experience of 19th-century Parisians. We then analyzed how these embodied experiences relate to subjective experiences of optimism, nostalgia, fearfulness, and awe. In the latter procedure, we seek to re-construct the cultural ambiguity that Haussmannization fostered.

### ***Mourning a breast* by Xi Xi: literature as care**

Marie YAN, University of Aix-Marseille (France)

*Mourning a breast* (1992) by Hongkongese writer Xi Xi takes as a starting point the breast cancer the author had to battle with, but ends up defining paths towards a care for the living, as close as the readership and as distant as cattle taken to the slaughterhouse, tracing lines of ecocritical solidarity. *Mourning a breast* was published two years and a half after Hong Kong writer Xi Xi was diagnosed with breast cancer. Part essay, part autofiction, part guidebook for cancer patients, the book was credited with breaking the then-tabu of cancer in Hong Kong society. Utterly original in its form, taking cues from choose-your-own-adventure books, personal diary as well as from scientific vulgarisation of nutritional recommendations, *Mourning a breast* achieves a thorough reflection on the value of the embodied experience of illness to understand and create solidarity across cultural divides, but also with nonhuman forms

of life. How can literature change the perception of care through a mixing of genres? How does the narration of the affective experience of illness allow for an expansion of empathy towards the living world as a whole? This paper proposes to review the literary devices that allow Xi Xi to define an ethics of literature as *care*; drawing on Josephine Donovan's definition, but also on Meenakshi Gigi Durham's description of "embodied vulnerability", as developed in her paper "Decolonizing bodies and the ethics of care: On the significance of embodied vulnerability as the future of cultural studies" and on elements of Taoist philosophy referred to in the text itself.

## **Sleep-Promoting and Psychophysiological Benefits of Kagawa Cypress Root Essential Oil in Middle-aged Women**

Fadilla ZENNIFA, Kyushu University (Japan)  
& Akiko ISA, Erika TOMIMATSU, Yanli XU, Ryuma TAKI, Hiroo YASUTOMI, Naotoshi YASUMORI, Kuniyoshi SHIMIZU

Middle-aged women are subject to a multitude of stressors, including occupational demands and personal challenges, which can result in sleep disturbances. In order to support the Sustainable Development Goals (SDGs) target related to well-being, this study attempts to promote problem-solving within society by conducting a sleep experiment under a housing experiment protocol. A single-blind crossover experiment was conducted over the course of two weeks, with 12 women in each condition. The experimental conditions included the application of Kagawa Hinoki root essential oil and a control condition without any scent. The results of the self-assessment employing the visual analogue scale (VAS) demonstrate that the Kagawa Hinoki root essential oil was evaluated higher than the control group in the categories of "scent strength," "scent liking," "bitterness," "relaxation," "comfort," "elegance," "nostalgia," and "woody scent." The results of the self-assessment sleep questionnaire (OSA) demonstrated that the under-Kagawa hinoki essential oil group exhibited superior sleep quality, particularly in the domains of sleepiness upon awakening (factor 1) and fatigue recovery (factor 4). The physiological signal indicates an increase in slow-wave activity in response to the administration of Kagawa hinoki essential oil, suggesting that the oil may have a sleep-inducing effect.

## **Fish Scales as Phenomenological Interfaces: Embodied Trauma Expression and Material-Based Healing**

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This research interrogates how materially engaged art practice facilitates trauma expression and healing through Merleau-Ponty's phenomenology of embodiment. Focusing on fish scale-based creations and participatory workshops, I reveal three mechanisms by which biographically charged materials become extensions of the lived body:

Material Autobiography demonstrates how scales - reclaimed from childhood fishing rituals - serve as haptic archives. Microscopic timelapse documentation shows their physical transformations mirroring traumatic memory processes.

Somatic Dialogues present galvanic skin response (GSR) data from workshops where participants handling personal scales exhibited 23% stronger physiological engagement versus

neutral materials ( $p < 0.05$ ).

Digital Embodiment employs AR to visualize psychological fragmentation/reintegration through decaying scale reconstructions.

Building on Deleuze and Guattari's rhizome theory, I propose a Traumatic Materiality Index evaluating five embodied parameters:

- Tactile responsiveness
- Decay rate
- Cultural valence
- Malleability
- Interoceptive triggering

This framework challenges art therapy's product-orientation by recentring material selection as performative healing. The study bridges phenomenology, trauma studies and ecological art practice, offering new methodologies for embodied creativity research.

### **Rethinking peacebuilding: The post-conflict body-mind as a theoretical and practical framework for reducing ethnic distance**

Rok ZUPANČIČ, University of Ljubljana (Slovenia)

Despite decades of investment and sustained intervention of several international organizations and NGOs, peacebuilding efforts in post-conflict societies intended to alleviate the enduring legacies of war have often failed to reduce ethnic distance or foster meaningful reconciliation between previously opposing communities. While existing scholarship has largely concentrated on psychological and structural factors shaping post-conflict life, the persistent shortcomings of these initiatives signal the need for a more encompassing theoretical framework. This paper introduces the concept of the *post-conflict body-mind* as a novel lens through which to understand these dynamics. By integrating the often-overlooked *physiological* dimensions of post-conflict experience with the more commonly studied psychological and structural determinants of ethnic division, the body-mind framework offers a more holistic understanding of how individuals are shaped by, and respond to, the complex conditions of post-conflict existence. Drawing on interdisciplinary insights from peacebuilding studies, social psychology, and (psycho)physiology, this paper proposes an empirical investigation of body-minds in three post-conflict societies in Southeast Europe. Using a mixed-methods research design, we aim to examine how individuals' body-minds adapt both physiologically and psychologically to prolonged structural adversity, and how these embodied responses influence their capacity and readiness to reduce ethnic distance.