

COGNITIVE FUTURES IN THE ARTS AND HUMANITIES

Stories in Mind

Narrative in Cognition and Culture

15-17 July 2026 | Universidade Católica Portuguesa, Lisbon

Welcome!

Cognitive Futures in the Arts and Humanities is an annual international conference and research network that originated from a project supported by the UK's Arts and Humanities Research Council. The first conference was held in Bangor, Wales, in April 2013, and since then, the network has grown to include scholars working in literary studies, cognitive science, philosophy of mind, performance, film, theater, linguistics, and media studies. Together, they explore the relationship between human cognition and the cultural environment that both informs and shapes it.

Building on the previous editions of the Cognitive Futures in the Arts and Humanities series, the 2026 conference, *Stories in Mind: Narrative in Cognition and Culture*, addresses narrative as a cognitive and cultural constant, as both a strategy to make sense of the world and experience, and a structuring foundation of cultural life.

Welcome to the Research Center for Communication and Culture (CECC) and the Catholic University of Portugal. We wish you a productive and rewarding conference and a pleasant stay on campus and in Lisbon.

Ana Margarida Abrantes
and Peter Hanenberg



WEDNESDAY, JULY 15

8.30-9.30	Registration			
9.30-10.00	Opening Session			Auditorium 512
10.00-11.00	Keynote lecture Fritz Breithaupt <i>The Narrative Brain</i>			Auditorium 512
11.00-11.30	COFFEE BREAK			
11.30-13.00	Stories, Narrativity, and Sense Making Room 520-A Mark Turner <i>Stories in FutureMind</i> Jonas Heß <i>Epistemic Effects of Literary Narratives. A Theory of 'Literary' Knowledge</i> Michael Wheeler <i>Implicit Narrativity in Self-Making and Sense-Making</i>	Multimodality Room 520-B Elin Ivansson and Anne Holm <i>Reading Multimodal Archival Fiction: An Empirical Study</i> Francesco Parisi and Gioele Silvestro <i>Pip's Tragic Dualism: The Self, The Body, and Art</i> Anna Bonifazi <i>Multimodal Macro-segmentation in Oral-traditional Storytelling: The Case of "Halil Hrnjičić and Miloš the Highwayman" (PN 662)</i>	Disrupted Self Room 522-A Laura Castillo Bel <i>Disrupting the Self: The Emotional Shift in Hybrid Narratives of Dementia</i> Josephine Balfour-Oatts <i>From Friend to Demon: Metacognitive Metaphor Shifting and the Construction of Divided Selves in Eating Disorder Recovery</i> Cristina Loi and Victoria Pöhls <i>The Storyworld Possible Selves Scale: Measuring Self-Concept Activation During Narrative Engagement</i>	Performance, Song, Opera Room 522-B Eliška Halodová <i>Staging Suicide in an Opera Performance</i> Šárka Havlíčková Kysová <i>Embodied Sharing in Operatic Performance: A Psychophysiological Study of Multimodal Experience</i> Sharon Lattig <i>Cognitive Song to Cognitive Story: Collective Lyric as a Precursor of Communal Narrative</i>
13.00-14.30	LUNCH BREAK			
14.30-16.30	Pre-formed Panel: Modes of Mind: Literature and its Social, Material and Imaginative Scaffoldings Room 520-A Stefka G. Eriksen <i>Writing, Performing and Solving Riddles in Old Norse Literature and Manuscripts</i> Karin Kukkonen <i>Storytelling, Literary Games and the Secret of Spontaneity</i> Esko Suoranta <i>Scaffoldings of Close Reading: Expert Experience and China Miéville's Iron Council</i> Merja Polvinen <i>Writing as a Mode of Reading in Literary Studies</i>	Narrative and Cinema Room 520-B Zsuzsanna Bak <i>The Dramaturgy of Narrative Short Films: The Invisible Pre-Story and Dominant Structural Forms</i> Dan Leberg <i>Flowing in the Moment: Screen Acting and Cognitive Load Management</i> Bruce McChonachie <i>Tragic Emotions and Narratives in US Climate Movie</i>	Performance and Play Room 522-A Allie Marotta <i>Making Sense of Masquerade: How Audience Participants Learn the World of the Show Through Cognitive Cues and Strategies</i> Marie Adamová <i>Not Just a Feeling: The Importance of Proprioception and Kinaesthesia in Performing</i> Alexandru Berceanu et al <i>The Role-Playing Brain: A Functional MRI Study of Role Playing in Actors and Non-Actors</i>	Extended Minds Room 522-B Line Cecilie Engh <i>Wayfinding with Monks</i> Martina Musilová <i>Story as a search for meaning</i>
16.30-17.00	COFFEE BREAK			
17.00-18.30	Reading, Attention, Memory Room 520-B Noor Dabbas <i>Reading as a Memory Process: A Reader Response Theory of Narrative Experientiality and Comprehension</i> Daria Baryshnikova <i>Archiving Consciousness: Extended Mind, Place, and Affect in Brion Gysin's "The Last Museum" (1986)</i>	Multilingual Narratives and Documentation Room 522-A Natalia Gagarina et al <i>Multilingual Assessment Instrument for Narratives as a Lens Into the Mind: A Study of 5379 Children's Stories in 44 Languages Around the Globe</i> Charles Cheung <i>Multimodal Storytelling in Multilingual Film: The Marginalization of Portuguese in Macao in Empire Hotel</i> Carla Fernandes <i>Multimodal Video Annotations for Performing arts Documentation</i>	Performance and Embodiment Room 522-B Abire Abbou <i>Embodied Narratives</i> Joelle Arp-Dunham <i>Embodied Stories of Pleasure: The Effects of Performing Heightened Material on the Enactor & Ways to Make it Better</i> Silvie Hajdíkóvá <i>Perception of Materiality in the Scenography of Marta Rozskopfová</i>	

THURSDAY, JULY 16

9.30-10.30	Keynote lecture Auditorium 521 Maiya Murphy <i>Cognition as Always Already Cultural: Training to Perform Intercultural Stories</i>			
10.30-11.00	COFFEE BREAK			
11.00-13.00	Pre-formed Panel: Somatic Stories in Acting Practice Room 520-A Richard Kemp <i>Micro-narratives in Play: Stories before Words in Acting Practice</i> Fatoş Su Özkarataş <i>Transformation of the Somatized Actor</i> Hansel Tan <i>Covert Narratives: An Actor's use of Inner Speech</i> Brad Krumholz <i>Ingredients of Craft: Preparing the Actor to Embody Narrative</i>	Narrative, Ambiguity, and Inference Room 520-B Manuel Carvalho Coutinho <i>Storytelling and Ambiguity in Investigative Journalism: How to Read Between the Lines</i> Márta Horváth <i>Silences and Gaps in the Social Novel</i> Srinandini Mukherjee <i>Visualising ambiguity and its effects on vividness</i>	Trajectories, Subjects, Lives Room 522-A Valentina Di Cataldo <i>Stories in the Body. Narrative Affordances as creative Tools for a Shared World</i> Annimari Juvonen <i>Whose Story is this? - On Narrative and Credibility in Asylum Interviews</i> Isadora Fonseca <i>African Subjectivities about Art and History. Postcolonial Lessons from Fiction</i>	Stories and Things Room 522-B Mylène Garin <i>The Unstable Cognitive Life of Objects in Narratives: Reading Early Modern Material Anchors</i> Ana Margarida Abrantes and Marília dos Santos Lopes <i>Narrating Color: Cognitive Science, History, and Enacted Human Experience</i> Tania Casimiro <i>Stories in the Cupboard: Mugs, Embodied Micro-Narratives, and Domestic Memory</i> Gilberto Gauche <i>A Story's Worth a Thousand Worlds: Classification, Conflict, and the Pastoral Ideal</i>
13.00-14.30	LUNCH BREAK			
14.30-15.30	Keynote lecture Auditorium 521 Elsbeth Jajdelska <i>'There's nothing as practical as a good theory' (Kurt Lewin, 1943): Cognitive Humanities and the Replication Crisis</i>			
15.30-16.00	COFFEE BREAK			
16.00-18.00	Pre-formed Panel: Myrfield Institute for Cognition and the Arts Panel: The State of the Field in Cognition / Poetics / Cognitive Literary Studies Room 520-A Amy Cook Mark Turner Renata Gambino Grazia Pulvirenti	Young Reading Room 520-B Tina Ternes <i>Shared Reading and Young Adults: Impacts on Well Being and Reading Habits</i> Patrick Errington, Simina Pişur, Elena Santi, Sarah McGeown, Daniel Mirman <i>Re-Narrativising the Poetry Reading Process for Young Readers</i> Sylvia Klos <i>When we tell (and retell) stories, do we think in words, images or both and if so, how? - Some Considerations on Cognitive Aspects of Creating (and Recreating) Humorous Stories for Children</i> Pascal Nicklas, Gerhard Lauer, Annemarie Deser, Jette Trzebiatowski, Timur Sevincer <i>Book Boyfriends Revisited</i>	Media and Storytelling Room 522-A Grauben Navas, Aura Marina Boadas, Jefferson Plaza <i>Imagological Perspectives on Urban Violence: Images of Caracas in Karina Sainz Borgo's La hija de la española</i> Patrícia Bilimória-Fernandes <i>Harry Styles and Gender: The Multimodal Narrative of Pop Masculinity</i> Carla Ganito, Cátia Ferreira, Patrícia Tavares, João Simão <i>Co-Authoring the Self: Fan Videos as Narrative Technologies and Transmedia Identity Construction at the Eras Tours</i>	Narrative, Self, Identity Room 522-B Gijs Versteegen <i>The Shaping of Courtly Identity Through an Invented Mirror for Princes</i> Inês T. Almeida <i>Honmoon as Narrative Self: Co-Authored Identity and Collective Memory in K-pop Demon Hunters Fandom</i> Stacey Dowswell <i>How to Live After the World Ends: Attenuated Storyworlds and Betweenness in Yoko Tawada's The Emissary</i> Massimo Roberto Beato <i>Beyond Narrative Frames. Immersion, Embodied Sense-Making and the Construction of the Self</i>
20.00	CONFERENCE DINNER			

FRIDAY, JULY 17

10.00-11.00	Keynote lecture Auditorium 521 Gregory Currie <i>Sophocles and the Uses of Folk Psychology</i>			
11.00-11.30	COFFEE BREAK			
11.30-13.00	Reading, Language, and Stories Room 520-A Yanna Popova <i>Narrativity, Enactive Reading and the Use of the Present Tense in Narration</i> Francesco Garbelli <i>From Free Indirect Speech to Polyphony</i> Eve Sweetser <i>Embedded Viewpoint and Joint Attention in Jane Austen</i>	Narrative, Automation, and AI Room 520-B Brook Miller <i>The Path to Automated Narrative Processing</i> William Hasselberger and Carla Ganito <i>Data-Driven Afterlives and Narrative Meaning in the Digital Age</i>	Narrative and Imagination Room 522-A María Jimena Clavel Vázquez <i>Social and Collective Imagination: What's the Difference?</i> Madeleine Frings <i>Making Sense of Loss, Grief, and Coping: Figurative and Non-figurative Conceptualisations in German and English Picturebooks</i> Thomas Eder <i>Literary Reading and Imagining/ / Imagination - The Case of Franz Kafka</i>	Worlds, Frames, and Identity Room 528 Sherehan Saad <i>From History into Literature: Framing Narrative in Literary Translation</i> Maria Pacheco de Amorim <i>A Multitude of Drops: Narrative and Personal Identity in David Mitchell's Cloud Atlas</i> Changiz M. Varzi <i>Necropolitics and Media Narrative Cognition</i>
13.00-14.30	LUNCH BREAK			
14.30-16.00	Pre-formed Panel: Participatory Narratives: Thinking Through Conspiracies and Paranormal Experiences Room 520-A Alberto Colombo <i>How do you believe? The Narrative Enactment of Conspiratoriality</i> Valentina Cardella <i>Paranormal for Dummies: The Increasing Availability of Paranormal Experiences</i>	Self and Agency in Media Supports Room 520-B Cátia Ferreira <i>Empathy as Agency: Cognitive Narratology and Autobiographical Game Design in Path Out</i> Yasemin Hacıoğlu <i>"Verdas Første Bygde-Pride": Re-Composing Narratives of Self, Agency and Queer-Rural Futures in Norway's First Rural LGBTQ+ Pride</i> Ana Soares <i>Narrating the Self: Mythopoetics, Cognition, and Identity in the Lyric Poetry of David Mourão-Ferreira</i>	Literary Narrative and Emotions Room 522-A Peter Garratt <i>'The Long, Barely Understood Poem': Lyric Cognition in Narrative Worlds</i> Eileen Pfeiffer-Flores and Bianca Rogoski <i>Understanding Literary Empathy in Light of a Theoretical-Conceptual Analysis</i> Radhika Koul <i>Rasa Theory and the Limits of Cognitive Narratology</i>	4E Performance Room 528 Kangjia Shen <i>Mental Simulation: On the Spatial Cognitive Practice of Contemporary Theatre Creation</i> Ramona Zăvoianu-Petrovici <i>Performative Hypomnemata - Narrative Sense-Making in Performance Poetry from a 4E Perspective</i> Christina (Xristina) Penna <i>Holding Stories</i>
16.00-16.30	COFFEE BREAK			
16.30-17.00	Closing session and looking ahead Auditorium 521			
20.00-22.00	SUNSET CRUISE			