

FOURTH INTERNATIONAL CONFERENCE ON BEAUTY AND CHANGE

Aesthetic Experience and the Drive for Knowledge

GIORGIO AMENDOLA FOUNDATION, TURIN, ITALY

16-18 OCTOBER 2025



Book of Abstracts

Fourth International Conference on Beauty and Change

Turin, Italy, 16-18 October 2025

Book of Abstracts

Scientific Committee:

Carola Barbero (University of Turin)
Alessandro Bertinetto (University of Turin)
Elvira Brattico (Aarhus University & University of Bari Aldo Moro)
Fabrizio Calzavarini (University of Turin)
Maura Crepaldi (University of Bergamo)
Alice Cancer (Catholic University of the Sacred Heart, Milan)
Filippo Contesi (University of Cagliari)
Jacopo Frascaroli (University of Turin)
Irene Ronga (University of Turin)
Maria Luisa Rusconi (University of Bergamo)
Pietro Sarasso (University of Turin)
Sander Van de Cruys (University of Antwerp)

Conference website:



The conference is organised by:



BIP Research Group
University of Turin



Fondazione
Giorgio Amendola

The conference is supported by:



Contents

Keynote Talks

Edward A. Vessel, <i>Pleasure from Understanding</i>	7
Diana Omigie, <i>From Epistemic Emotions to Self-Transcendence in the Experience of Music</i>	8
Martin Skov, <i>Towards a Sensory Valuation Account of Visual Liking</i>	9
Francesco Poli, <i>Curiosity and the Dynamics of Human Exploration</i>	10
Elisabeth Schellekens, <i>Aesthetic Discovery and Seeking to Understand</i>	11
Eva Specker, <i>Aesthetic Experience: Cherry on Top or Key Player? An Empirical Approach</i>	12

Parallel Sessions

Day 1

Christopher Earley, <i>Autonomous Wonder: The Case for Process Aesthetic Cognitivism</i>	13
Iris Vidmar Jovanović, <i>Aesthetic Experience and Literary Cognitivism: A Compatibilist Approach</i>	14
Irene Romero Suarez, <i>Is Factual Knowledge Artistically Relevant in Fiction?</i>	15
Rebecca Zuccotti, <i>Aesthetic Understanding: Art as a Laboratory of Essential Examples</i>	16
Carola Barbero & Fabrizio Calzavarini, <i>Reading with Eyes, Ears, and Fingers</i>	17
Veronika Knedlikova Wankova, <i>The Epistemic Power of the Miraculous: Visual Strategies in Early Modern Religious Art</i>	18
Anita Merlini, <i>Optical Encounters: A Philosophical Account of the Epistemic Role of the Seeing Eye</i>	19
Sam Bennett, <i>Exploring Care Aesthetics Through Visible Mending and Aging</i>	20
Alberto Voltolini & Pietro Kobau, <i>On the Intrinsic Value of Artworks</i>	21
Ancuta Mortu, <i>Learning from Remote Art: A Schema-Based Account</i>	22
Elsa Saliba, <i>Prototypes, Heresy and the Ontology of Pioneering Artworks</i>	23
Jerzy Luty, <i>Epistemic Framing of Aesthetic Experience: How Knowledge about the Artist and the Context of Creation Shape the Perception of Artworks</i>	24
Patrick Hayes, <i>Blow to the Art: Epistemic Access to the Self through Aesthetic Engagement</i>	25

Beatrice Sofia Vitale, <i>Reading and Interpretation of the Self: Theoretical-Practical Implications of the Interconnection of the Poetic World and the World of Action Following the Poetic Reflections of Paul Ricoeur</i>	26
Ori Grossman, <i>Shaping the Classical Concert Experience: How Musical Style and Sequence Correlate with Audience Satisfaction</i>	27
Victor Popa, <i>Can Aesthetic Talk Be of Any Use in Science?</i>	28

Day 2

Joerg Fingerhut, <i>Aesthetic Emotions Are Epistemic Emotions</i>	29
Claudia Cano, <i>Reconciling Curiosity and Aesthetic Disinterestedness</i>	30
Francesca Piovesan, <i>Curiosity in Language Processing: Insights from LLMs</i>	31
Magda Stanová, <i>Thrills Around the Border of Not Knowing and Knowing</i>	32
Gemma Schino, <i>Emotions and Sense-Making in Conversations of Art Experiences</i>	33
Isabel Heckmann, <i>Changing Judgement, Changing Preferences: The Influence of Higher-Order Evidence on Aesthetic Judgement in Cases of Peer Disagreement</i>	34
Jodi Miller, <i>Audience-Led Performances</i>	35
Antonello Caravelli, <i>Shaping Fiction with Participative Imagination</i>	36
Marta Benenti, <i>Aesthetic Experiences Teach Us Emotions Through Affective Affordances</i>	37
Efi K. Kyprianidou, <i>On the Epistemic Role of Moral Disgust in Fiction: What Can We Learn from Affective or Empathetic Engagement with Vicious Perspectives</i>	38
Tanushree Agrawal & Anna Bruns, <i>The Effect of Perceived Emotion on Art Preference is Mediated by Feelings of Being Moved</i>	39
Ryan Joseph Slaby, <i>The Posterior Cerebellum's Role in Feeling Moved by Visual Art: A Transcranial Direct Current Stimulation Approach</i>	40
Luca Marchetti, <i>Other Minds and the Aesthetic Value of Animals</i>	41
Laura Malinin, <i>Architectural Aesthetics and User Creativity: Bridging Embodied and Neuro-Architecture Approaches</i>	43
Samrawit Ayele, <i>Curb Your Curiosity: The Role of Processing Fluency on Curiosity Judgments and Eye Movements for Internet Memes and Mooney Images</i>	44
Mara Stockner, <i>Motor Fluency and Likeability: Some Data from the QWERTY Paradigm</i>	45

Day 3

Martina Stratilková, <i>Musical Profundity: Where Phenomenology and Analytic Philosophy Meet</i>	46
---	----

Dana Swarbrick, <i>Being in Concert: The Effects of Audience Participation on Motion, Emotion, and Connectedness</i>	47
Matthew Heeney, <i>The Form of Aesthetic Understanding</i>	48
Milica Czerny Urban, <i>Responsibility in Art</i>	49
Alexandra Victoria Alvarez, <i>What is in an Aura? Emotion Sharing Between Contemporary Artists and Viewers of the Post Digital Age in Original and Digital Contexts</i>	50
Maximilian Kenzo Molitor, <i>Experiencing Art and Learning about it Using VR-Replicas</i>	51
Marta Mondellini, <i>Designing for Motivation: Development of a VR Application Based on Hedonic Visual Stimuli</i>	52
Anca Simion, <i>The Vanishing Script: Handwriting as an Aesthetic and Epistemic Practice in the Digital Age</i>	53
Natalia Pérez Juncal, <i>The Unknowable Core: A Psychoanalytic Perspective on Aesthetic Experience and the Drive for Knowledge</i>	54
Rona Cohen, <i>From Epistemic Doubt to Aesthetic Truth: Revisiting the Case of Anxiety</i>	55
Hilary Serra, <i>Biodiverse Nature Videos with Instrumental Music Promote Recovery from Induced Stress</i>	56
Marta Pizzolante, <i>Neurophenomenology, PNEI, and Epigenetics: A Framework for Understanding the Health and Cognitive Benefits of Art and Aesthetic Experiences</i>	57
Gunter Kreutz, <i>On the Origins and Consequences of Natural Play and Performing Arts Practices</i> ...	58
Avani Sanghvi, <i>From Play to Knowledge: The Aesthetic Childhood</i>	59
Carlos Vara Sánchez, <i>The Aesthetic Roots of Experience</i>	60
Luis E. Morales, <i>Individual Differences in How Category Learning Shapes Aesthetic Appeal</i>	61

Posters

Aida Anderson, <i>Art as Epistemic Practice: Olga Markova’s Musaget and Post-Soviet Literary Authority</i>	62
Yuko Arthurs, <i>How Culture Shapes Emotional and Psychological Experiences of Awe, Beauty and the Sublime in Music</i>	63
Adrian Beil, <i>“I feel you”: Emotion Sharing between Artists and Viewers in Original and Digital Contexts</i>	64
Brittany Harker Martin, <i>Encountering Knowledge through Art-Based Meditation: Empirical Studies at the Intersection of Art, Brain, and Mind</i>	65
Sandra Kay, <i>Elegant Problems: The Role of a Personal Aesthetic Factor in Creative Thought</i>	66

Irene Lozzi, <i>Turning Off SEEKING: (An-)Aesthetics of Depression</i>	68
Mapi Lucia, <i>Meta-Museum</i>	69
Letizia Masia, <i>Game as a Ceremonial Form of Aesthetic Experience: A Dialogue Between Simone Weil and Maria Lai</i>	70
Francesca Camilla Mattioli, <i>Emotion and Attention in the Aesthetic Response</i>	71
Giuseppe Pantano Creazzo, <i>Intermedial Aesthetics and Epistemic Learning: Reimagining Educational Practices through Circle Singing</i>	72
Federica Piccoli, <i>Neurophysiological Responses to Digitalized and Digital Art: A Pilot Study on Generations Z and Y in Virtual Museums</i>	73
Enrico Selini, <i>Aesthetics and Creativity in Neurological Patients: Validation of a New E-Health Rehabilitation Protocol (CLICK)</i>	74
Mehjabin Shirin, <i>Skin Tone Colour Perception and Facial Attractiveness Among the Indian Population: Quantifying the Effects of Different Colours and Facial Features</i>	75
Eero Suorsa, <i>Plastic Dolls: Immanuel Kant, Aesthetic Practices and the Modern Body</i>	76
Erdem Taskiran, <i>An Unsupervised Machine Learning Approach to Investigating Structural Brain Differences in Professional Dancers: Gray-White Matter Fusion Analysis with tIVA</i>	77
Niels van Velzen, <i>Studying Wonderment by Designing for Awe</i>	78

Neurophysiological Responses to Digitalized and Digital Art: A Pilot Study on Generations Z and Y in Virtual Museums

Federica Piccoli
IULM University, Milan
federica.piccoli1@studenti.iulm.it

Coauthors:

Marco Bilucaglia (IULM University, Milan)
Margherita Zito (IULM University, Milan)
Vincenzo Russo (IULM University, Milan)

The increasing digitalisation of the cultural and artistic sector has led to the development of virtual museum environments, which are designed to provide remote visiting experiences by either reproducing physical artworks or presenting natively digital content. While these innovations have increased access to art and introduced new ways to engage with it, the extent to which they can elicit emotional responses, create a sense of authenticity and encourage sustained user involvement remains unclear.

This pilot study aims to investigate whether the nature of the artistic stimulus (digitalized vs. natively digital) and the communicative framing preceding the experience influence the aesthetic and neurophysiological responses of users, particularly those belonging to Generations Z and Y. Adopting a multidimensional approach, the study examines user reactions to two types of virtual museum: (A) a digital reproduction of a physical museum (digitalized art), and (B) a natively digital museum (e.g., featuring cryptoart or NFTs). A brief introductory framing was implemented as an experimental manipulation, and participants were randomly assigned to one of three conditions: no brief, congruent brief, and incongruent brief.

Neurophysiological data were collected using EEG, eye-tracking, galvanic skin response (GSR), and heart rate monitoring (HR). Additionally, post-experience questionnaires were administered to assess aesthetic evaluation, perceived authenticity, immersion, time perception, and behavioral intention.

It is hypothesized that the congruence between the stimulus and the communicative framing will significantly affect both neurophysiological and subjective responses. The expected outcomes aim to deepen our understanding of the cognitive and emotional mechanisms underpinning digital aesthetic experiences and to offer practical insights for the design of more engaging and effective virtual museum environments tailored to digitally native audiences.