
**PERCEPTION, EMOTION,
IDENTITY.**
THE ROLE OF MULTISENSORY
EXPERIENCES
IN THE THEATRICAL PROCESS
AND IDENTITY DEVELOPMENT

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Abstract: This article explores the importance of multisensory theatre workshops in facilitating processes of self-awareness, by stimulating the senses and bodily perception. Starting from the premise of experiential aesthetics and theatrical psycho-pedagogy, it analyzes how multisensory activities – based on tactile, auditory, olfactory and kinesthetic exploration – contribute to the development of a deeper body awareness and the discovery of personal identity.

Analyses conducted during multisensory theatre workshops reveal the impact of sensory experiences on self-reflection, as well as the mechanisms through which interaction with a multisensory environment facilitates processes of introspection.. The article highlights that, by suspending the visual sense and emphasizing other perceptual channels, participants increase their capacity for self-observation and reconfigure their relationship with their own body, space and emotions. Observations show that multisensory theatrical workshops offer a unique framework for exploring identity, where direct and immersive experience becomes a source of reflective knowledge. This approach combines performative and therapeutic dimensions, opening new perspectives on theatre as a tool for self-discovery and personal development.

Keywords: multisensoriality, self-awareness, perception, introspection, immersive experience.

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Introduction

Human experience is deeply rooted in sensory perception, and the senses are not just passive channels for receiving information, but essential tools in the process of self-knowledge. The body, through the senses, becomes a medium for exploring personal identity and the relationship with the surrounding world. In this context, multisensoriality – the simultaneous activation and integration of multiple senses – provides a complex framework for introspection and self-discovery.

In the context of theatre, workshops based on multi-sensory exploration create a safe and creative space in which participants can access and understand their inner experiences more deeply. This type of practice suspends the dominance of visual perception, inviting participants to orient themselves through tactile, auditory, olfactory or kinesthetic stimuli. Through this conscious activation of the senses, the individual can access dimensions of the self that often remain unexplored in everyday contexts.

Self-knowledge is not a purely rational process; on the contrary, it involves a deep bodily dimension, where sensations become starting points for reflection and self-understanding. In multisensory theatre workshops, this approach not only

intensifies presence and self-awareness, but also facilitates emotional unblocking and reconfiguration of personal perception.

In this paper, I aim to investigate how multisensory experiences in theatre workshops can function as tools for introspection and deepening self-awareness. I will also explore how sensory stimulation can influence the process of self-discovery, transforming bodily experience into an act of reflective cognition and highlighting the potential of theatre as a method of exploring personal identity.

In *The Actor's Art*, sensoriality is the driving force behind his actions, it is the way to access the most intimate sensations, generating paradoxical reactions and experiences. The cultivation, the development of the senses are decisive for the actor who will become, by the nature of convention, the work of art itself. (Darie, 2015)

In the book *The Child with Sensory Desynchronization* it is noted that

The senses give us the information we need to adapt to the world we live in. Their first task is to help us survive. Their second task, once they have made sure we are secure, is to help us learn how to become active social beings. (Kranowitz, 2022, p. 79)

The senses play an essential role in the process of self-discovery, as they connect us directly to the surrounding reality and our inner world. Through sensory perceptions, the person not only interacts with the world, but also explores deeper dimensions of his or her identity, emotions and way of being. This relationship between the body, senses and consciousness facilitates self-awareness and the development of a more clear and authentic self-image. Also, “the totality of the senses is necessary on stage; the way we perceive the world makes the difference between artists, and the richness of representations leads to the uniqueness of artistic creations.” (Darie, 2015)

Senses create emotions

The senses have a fundamental role in our lives. “Their first duty is to help us survive. Their second task, after making sure we are safe, is to help us learn how to become social and active beings” (Kranowitz, 2022, p. 79). Sensory modalities, including vision, hearing, and touch, play a fundamental role in perceiving and interpreting the environment. Each modality offers unique sensory data, enabling us to construct a comprehensive and nuanced understanding of the world. Vision

provides spatial and visual information, hearing captures auditory cues and spatial awareness through sound, while touch conveys tactile feedback, including texture, temperature, and pressure. By integrating these diverse sensory inputs, the brain forms a cohesive perception of reality, enhancing our ability to navigate and interact with our surroundings effectively.

The senses receive information both from the external environment and from inside our bodies, giving us a complex and integrated picture of reality. In any particular activity, different sensory modalities – such as seeing, hearing, touching, tasting and smelling – work simultaneously to guide our reactions and behaviors. This multisensory processing enables efficient adaptation to the environment, helping us understand situations, movement coordination and shaping subjective experiences. By integrating information from different sensory channels, the brain creates a unitary perception that is essential for everyday interaction and the development of self-awareness.

The convergence of sensations – especially touch, body position, movement, sight, hearing and smell – is called inter-sensory integration. This process is of crucial importance and thanks to it we know immediately what is happening, where, why and when, but also how we should use the information or react to it. The more important an activity is, the more senses we use in performing it. Therefore, we use all our senses simultaneously for two of the most important human activities: eating and procreation. (Kranowitz, 2022, p. 79)

Sensory perceptions provide essential information about the environment, indicating the presence of unusual elements in some situations. When these are interpreted as threatening, the body adopts defensive reactions for self-protection. In contrast, when the senses indicate a safe and satisfying environment, there is a tendency to look for similar stimuli to maintain a state of comfort. Also, in conditions of boredom, there is a desire to explore and search for additional stimuli to combat monotony.

To perform their function efficiently and generate proper reactions on our part, the senses need to work together in harmony. A balanced brain, stimulated by a variety of sensations, functions optimally. Therefore, when brain activity runs without difficulties, our behavior also reflects this state of balance. The sensory systems have evolved to provide complementary information about the environment, which is crucial for guiding adaptive behavior. This integration is not merely a passive process but involves active engagement from the brain to enhance decision-making. Decision-making in a multisensory world is a complex,

dynamic process influenced by both sensory integration and cognitive control mechanisms. This perspective shifts the focus from a purely bottom-up approach to one that recognizes the active role of the brain in shaping perception and action (Fetsch & Noppeney, 2023).

A research (Hirst et al., 2022) found a significant relationship between multisensory integration and cognitive performance. Specifically, older adults who demonstrated more precise multisensory integration performed better on cognitive tasks. The study highlights that age-related sensory decline can negatively affect cognitive performance in older adults. This decline increases the risk of cognitive deterioration over time, emphasizing the importance of understanding sensory integration in the context of cognitive aging. Also, the findings indicate that the relationship between multisensory integration and cognitive performance is not limited to specific cognitive domains. Instead, it spans various measures, including processing speed, attention, and memory. This broad association suggests that enhancing multisensory integration could be beneficial for overall cognitive health in older adults. In summary, the study provides compelling evidence that multisensory integration precision is linked to better cognitive performance in older adults, highlighting its potential role in cognitive aging and the need for further research in this area (Hirst et al., 2022).

Often when we think of senses we mean hearing, sight, taste, smell and touch. These are the external senses, sensory systems that receive sensory messages from outside our body. We are aware of and have some control over our external senses. For example, we can choose to look at a cherished photo or close our eyes to avoid an unpleasant scene, we can tell the difference between a bicycle and a car horn, and we can cover our ears when a loud squeak is heard. “As we grow up, our brains refine our external senses so that we can react in a way that both protects us and gives us satisfaction from the world around us” (Kranowitz, 2022, p. 81).

Sensory modalities, such as vision, hearing, and touch, are essential for gathering and processing information from the environment, each providing distinct inputs that shape our perception of the world around us. In the research paper *Sensory Inputs Guiding Cognitive Behaviors and Decision Making* (2023), Jiarui Lin, from the Department of Psychology of Skidmore College (USA), highlights the complex relationship between sensory perception and the execution of advanced behaviors, emphasizing the crucial role sensory processing plays in cognitive neuroscience and behavioral science, by shaping responses to stimuli and influencing decision-making. Serving as a systematic review, it synthesizes recent studies that examine the connections between cognition and behavior, offering a comprehensive analysis of how sensory inputs guide these processes. It also underscores the importance of sensory inputs in shaping cognitive behaviors and

decision-making, emphasizing the intricate interplay between sensory perception and behavioral responses—a fundamental understanding for advancing research in these scientific fields.

In addition to the previously mentioned external senses familiar to us, there are also the internal senses, sometimes also called the body-centered senses or somato-sensory senses—from the Greek word *soma*, meaning body. These senses are private, hidden, known only to one person, as only the individual himself knows what is going on in their body. One of these senses is *interoception*, which gives us information about our emotional states and helps us maintain self-regulation (Kranowitz, 2022, p. 82). Interoceptive messages are received through internal organs, muscles and skin. “Interoception holds our bodies in check” (Kranowitz, 2022, p. 82). It runs on autopilot until we become aware of the urge to act, i.e., to eat, drink, open the window, run, kiss, and so on. Interoception alerts us with a strong sense when something strange or wrong happens to us. Often we do not perceive interoceptive sensations, other times we are very aware of these sensations, such as when we become nervous because we can’t find an important object, excited because we have won a game or scared because we are going to take an important exam.

Interoception gives us physical information about our body, such as heart rate and blood pressure, hunger and thirst, digestion and excretion, touch, breathing, temperature and pain, itching and sleep. It also gives us emotional information about our self-image, i.e. mood, motivation, intuition, empathy, anger, laughter and crying, love and hate. In the book *Interoception: How I feel*, therapist Cara Koscinski argues that the physical and emotional state of our body strongly influences us over the course of a day.

When we are asked to focus on tasks at work, at home, or at school, we often have to ignore how our body is feeling in order to accomplish the respective tasks. People with sensory processing dysfunction (SPD) often do not notice physical and psychological cues such as hunger, thirst, failure, or stress, or instead are unable to ignore and repress interoceptive information, and their behavior is affected. (Koscinski, 2018)

Usually, a child is born with the sensory system intact, ready to start a lifetime’s work of sensory processing and integration. “More than 80% of the nervous system is involved in processing and organizing sensory information, in other words the brain is, first of all, a sensory processing machine.” (Ayres, 2005) When the brain efficiently processes sensations, it automatically generates adaptive responses that allow us to interact and adapt efficiently to our environment.

Jenkins' principle explains specifically this need to go beyond fidelity when moving an artistic object from text to screen or on any other media. While he emphasizes worldbuilding and media specific stories, he agrees that adaptations do not exist in parallel, but rather simultaneously, each part contributing on its own to the whole meaning of a story.

The diverse sensory signals are integrated at multiple levels within the nervous system, where attention plays a crucial role in filtering and prioritizing relevant information, thereby refining our understanding of external stimuli. This integrated sensory information is then processed through complex neuronal mechanisms that translate it into behavior and decision-making. These mechanisms involve the evaluation of contextual cues, emotional responses, memory retrieval, and predictions generated by the reward system. The intricate interplay between sensory inputs and cognitive processes not only influences immediate reactions but also contributes to the formation of long-term memories, highlighting the profound impact of sensory integration on human behavior and cognition (Lin, J., 2023).

In each waking moment, the brain processes fuzzy and noisy information received from organs of perception such as the eyes, ears and nose. To interpret this data, the brain uses previous experiences to build a hypothesis or simulation, which it compares with the incoming stream of sensory information. "Simulations are the brain's attempts to guess what is happening" (Barrett, 2017, p. 49). This simulation helps to give meaning to stimuli, allowing the brain to identify relevant information and ignore insignificant details.

Scientific evidence indicates that almost everything we see, hear, touch, and smell are mostly simulations of the world, not reactions to it. Progressive thinkers speculate that simulation is a common mechanism not only for sensory perception, but also for understanding language, empathizing, remembering, imagining, dreaming, and many other psychological processes (...) Simulation is the automatic mode for all mental activity. It also holds the secret to unraveling the mystery of how the brain creates emotions. (Barrett, 2017, p. 50)

To simulate the outside world, our brains use concepts. These concepts help our brain simulate so imperceptibly and automatically that sight, hearing and the other senses seem reflexes rather than constructs. Without these concepts we are experientially blind. To the brain, our body is just another source of sensory information, so the brain uses the same process to give meaning to the sensations inside our body. The purely physical sensations inside our bodies have no objective psychological meaning, but when concepts are involved, the sensations

instantly take on additional meaning. The brain processes sensory information based on context and needs (Fetsch & Noppney, 2023), so a stomachache can be perceived as hunger, sickness or fear. The active concept of this sensory information is an emotional concept. “The brain assigns a meaning to stomach pain and the sensations surrounding you, constructing a specific experience. A moment of *emotion*. (...) Emotion is the brain’s *creation*, the meaning it gives to our bodily sensations in relation to what is happening in the world around us” (Barrett, 2017, p. 53).

In the context of the actor’s art, these simulations are not the objectives of modern poststanislavskian actor’s art pedagogy, instead the objective is the real, not symbolic, assumption of possible and unpredictable ways of interpreting roles.

Psychic phenomena can only be truly understood in their essence through personal experience. Those who want to be authentic actors have no choice. The sacrifice of self-experimentation must be made every time, with every exercise, because the discovery of other identities or human structures, which he is called upon to assume and to substitute for, can only be achieved, paradoxically, through his own individuality, through his own psychosomatic totality, through his own identity. (Cojar, 1999, p. 56)

For the actor’s art, the good intention to learn is continually altered by the brain’s tendency to mechanically take in, which is not favorable. For this, multi-sensory exercises are an extra-dynamic solution to permanently train the senses and their mechanisms of understanding and interpretation, helping the actor to be permanently aware of everything that is happening with and around him.

The senses as a gateway to self-awareness

Human experience is deeply rooted in sensory perception, and the senses are not just passive channels for receiving information, but essential tools in the process of self-knowledge. The body, through the senses, becomes a medium for exploring personal identity and the relationship with the surrounding world. In this context, multisensoriality – the simultaneous activation and integration of multiple senses – provides a complex framework for introspection and self-discovery.

In the context of theatre, workshops based on multi-sensory exploration build a safe and creative space where participants can access and understand their inner experiences more deeply. This type of practice suspends the dominance of visual perception, inviting participants to guide themselves through tactile, auditory, olfactory or kinesthetic perception. Through this conscious activation

of the senses, the individual can access dimensions of self that often remain unexplored in ordinary circumstances.

Sensory experiences are an essential starting point for reflection and introspection, providing the opportunity for the person to access and understand more deeply their own inner world. Through sensory perception, information from the environment is not only received but triggers complex processes of emotional and cognitive awareness. For example, in guided experiences, such as multisensory workshops, tactile, visual, olfactory or auditory stimuli can reactivate latent memories, repressed emotions or inner states that are difficult to access through pure rational analysis. These stimuli act as a trigger that facilitates the connection between the external world and the subjective dimension of the individual, allowing them to explore their reactions and clarify their feelings.

In addition, interaction with various stimuli can heighten self-awareness, promoting self-exploration and personal development. For example, a familiar smell may trigger childhood memories, while a particular texture may evoke feelings of comfort or discomfort, providing valuable clues about past experiences and how they have influenced the development of personal identity. In this way, the senses not only mediate contact with the surrounding reality, but become a tool for accessing deeper layers of consciousness. Applying this information to the field of theatre, Professor Ion Cojar argued that, in order to produce and reproduce the specific psychic processes of the phenomenon of authentic stage creation,

an essential knowledge is needed, which the participant's spirit feels diffusely as a permanent need for totality. In other words, there is a need for a global knowledge of the dynamic and contradictory uniqueness that is hidden, yet indispensable in all forms of artistic diversity. (Cojar, 1999, p. 55)

Moreover, guided multisensory experiences create a safe and structured framework for the exploration of emotions and thoughts, allowing the individual to develop a more nuanced understanding of themselves. This approach can have significant applications in areas such as art therapy, sensory psychotherapy or educational interventions, where sensory stimulation becomes a gateway to self-reflection and emotional healing. Therefore, by integrating sensory experiences into processes of introspection, individuals can gain greater clarity about their own experiences and a deeper understanding of how perceptions influence thinking and behavior. Authentic actors manage with consistent regularity and fine subtlety to not place themselves in illusory spaces or imagine themselves as someone else when playing literary characters; on the contrary,

they start from themselves, from their own identity, and even strive to maintain it in order to be able to feel with their senses, to judge with their minds awake, and to feel with their full potential of vulnerability whatever might happen to them on the author's proposed journey. (Cojar, 1999, p. 79)

Self-discovery is not a purely intellectual process, but also involves a deep bodily dimension, as well as how the body reacts to different stimuli. Sensory experiences have a crucial role in contributing to this process, because the simultaneous activation of multiple senses allows the individual to become more aware of their physical presence, their emotions and how they are influenced by their environment. "Every movement of the body is accompanied by a movement in our body" (Barrett, 2017, p. 95). This body awareness facilitates not only a better understanding of one's own identity, but also the development of an authentic dialogue between body, mind and emotions.

In the context of multisensory theatre workshops, this dimension of self-awareness becomes very relevant. By using tactile, auditory, visual or olfactory stimuli, participants are invited to explore not only the outside world, but also the inner world. For example, interacting with different textures, sounds or smells can trigger memories, activate latent emotions or bring out instinctive reactions, providing a more nuanced perspective on how the body and mind are interconnected. This multisensory experience helps participants recognize their personal limitations, identify inner resources and understand how they relate to others in different situations.

In theatre workshops, multisensory exercises are developed, in which one sense is cancelled, most often sight, and participants are invited to navigate around the space using another sense; or even complex exercises are used, where the participant is exposed to multiple stimuli, a true sensory journey for "awareness of the reaction to stimuli and reverberation of the echo in the affect of the human-actor" (Darie, 2015).

American teacher Viola Spolin has a whole set of sensory development and self-perception exercises with some interesting guidelines to help you develop your sensory awareness: "Look with your feet! With the back of your head! Look with your whole body! See 100 times bigger! Look with your ears!" (Viola, 2008, apud Darie 2015) These exercises help the participant in the process of self-awareness, focusing the attention on sensations that come into contact with the whole body.

Involving the body in the process of self-awareness allows the participant to become more aware of nuanced bodily messages, such as muscle tensions,

breathing rhythms or posture changes, which often reflect deep emotional states. “From the perspective of the brain trapped in the skull, our body is just another part of the world that it has to explain” (Barrett, 2017, p. 96). For example, in a multisensory theatre workshop, a person may notice how a certain sound makes them relaxed or, conversely, anxious, providing clues about their subconscious relationship to some experiences from the past.

Sensory perception is unique to each human being. This essential aspect gives theatre its ephemeral and special character; the fact that each actor has their own experiences and perceptions, but also “the profoundly original image of the world and life, as he feels, perceives and expresses it with his own critical and prosthetic personality. As I said, the actor’s art is reinvented and redefined by each authentic actor” (Cojar, 1999, p. 56).

Marie Lanier Pazziani did a study on how sensory and creative experiences help reconnect individuals with their bodies and improve self-esteem. The program’s focus on sensory experiences helped them reconnect with their physical selves, which is crucial for fostering a positive body image. Participants reported a greater awareness of their bodies (Pazziani et al., 2024). This kind of awareness helps to develop a more harmonious relationship with one’s own body and a deeper understanding of the inner mechanisms that influence behavior and interpersonal relationships.

Besides the individual benefits, multisensory experiences also make it easier to improve interpersonal relationships. By exploring sensory stimuli, participants develop a more authentic and empathic form of non-verbal communication. For example, reactions to a common sensory stimulus can reveal similarities or differences in perception, contributing to better mutual understanding and strengthening interpersonal relationships. In this way, self-discovery through the body becomes not only an individual process, but also a way of building social connections and integrating into a community structure.

The bodily dimension of self-discovery is essential for a full understanding of the self. Multi-sensory experiences, such as those in experimental theatre, provide a complex and profound opportunity to explore personal limits, inner resources and how to interact with others. Through this holistic approach, the individual not only grows in self-perception, but also develops the capacity to interact authentically and empathically with others.

Self-management strategies that promote positive emotions are regarded as the most effective for managing stress and maintaining mental health and well-being. As part of a new self-management intervention, an artistically designed multisensory environment called The Sensory-Art Space (SAS) was implemented at a university in New South Wales, Australia. The design of the SAS was based

on evidence highlighting the positive effects of viewing art, experiencing nature, and engaging with sensory rooms (Cavanagh et al., 2021).

Another study on health professionals revealed that multisensory self-care interventions significantly improved self-esteem and reduced stress levels after 30 days. The Multisensory group demonstrated a significant improvement in self-esteem, with a 72% increase noted at the 30-day follow-up compared to baseline. Participants in the multisensory group experienced a notable increase in life satisfaction and positive affect, indicating a direct link between sensory engagement and enhanced self-esteem (Leão et al., 2017).

All these studies are examples that support the idea of necessity of sensory training in theatre workshops. These are relatively recent studies, but the concern with sensory training has been around for a very long time, ever since Denis Diderot (1713-1784) published the essay *Letter about the blind for the use of the seeing*. This essay is one of the earliest modern reflections about perception, cognition and the role of the senses, inspired by the discussions of the time about the education of the blind and the relationship between sight and thought. Diderot explores the idea that the perception of reality depends on our senses and that the absence of a sense – such as sight – does not necessarily mean an intellectual incapacity, but a different way of understanding the world. His study highlights that the senses can be exercised: “The sense of touch can become finer than sight, when it is perfected by exercise” (Diderot, 1954, apud Darie, 2015). The examples given by people who do not possess all the senses point out that the way we relate to reality depends on our own sensory involvement. This is why in the study of the actor’s art there is a high interest in the sensory side and an awareness of the strength that the senses bring to the actor’s art.

The senses have a central role in training techniques for the actor, and great theatre theoreticians such as Konstantin Stanislavski, Michael Chekhov and Jerzy Grotowski have developed distinct methods that value sensory perception to create authentic characters and powerful performances. Although their approaches differed in technique and philosophy, they all believed that sensory experience is essential to bring truth and substance on stage.

Konstantin Sergheevici Stanislavski pioneered the art of acting, using sensory observation as a key to build an authentic and convincing character. He believed that the actor must be a fine observer of the surrounding reality, analyzing people’s gestures, behaviors and emotional reactions in order to reproduce them persuasively on stage. Also a fundamental aspect of his method is affective memory, which involves accessing personal memories using the senses.

Stanislavski’s student Michael Chekhov developed a method of his own, focusing on the sensory imagination and using it to access emotions and

inner sensations. Unlike his mentor, who favored personal memory, Chekhov encouraged actors to create emotional experiences through imagination, avoiding their own real experiences.

Jerzy Grotowski took theatrical research to an extreme level, exploring the physical and sensory limits of the actor to access profound truths and go beyond the conventions of traditional theater. Grotowski believed that only through a deep exploration of the physical and sensory limits of the actor can he reach a state of emotional transparency, where authenticity becomes palpable to the audience.

As I have already explained in this paper, the observation of the world can be realized only through the senses, attention is a mental process that can be reached only through the senses, while imagination is formed by processing and combining information gathered by the senses. Observation, imagination and attention are specific acting skills that are essential to practicing the art of acting.

“We love actors because they do things from the beginning. They live, talk, walk, sing, get indignant and love like they do it for the first time” (Lucaci, 2017). Participants in sensory exercises where sight is cancelled discover the world as they did for the first time through the other senses, which are intensified. The workshop trainer proposes a selection of objects and materials to be explored by the participant, with the joy and curiosity of first discovering them, exploiting the vulnerable potential and analyzing what is going on inside them at the moment they take in the sensory information. The exercise is designed to provide a safe, engaging experience without exposing participants to risky or uncomfortable situations. The trainer establishes a safe relationship with the participants, assuring them that each activity will respect their personal and emotional boundaries.

The discovery of sensory materials creates emotions and triggers personal memories for each participant; it is a unique, purely personal experience. This conscious exposure can lead to significant transformations, as it provides an opportunity to reflect on how we perceive the world and how these perceptions shape our identity. The interaction with different stimuli gives participants the opportunity to experience new perspectives of themselves. Through this exercise – a sensory experience – participants refine their ability to perceive, decode and interpret sensory information, becoming more aware of fine details and nuances. This activity supports the development of emotional self-regulation, stimulates introspection and creates a favorable environment for reflection and discussion about resilience, adaptability and how different situations can be handled efficiently.

Conclusions

The senses are not only perceptual systems but also tools for self-discovery. They facilitate access to deeper aspects of identity, trigger reflection on personal experiences and contribute to the development of a coherent self-image. In this sense, multisensory exploration provides a valuable context for self-introspection, transforming sensory perception into an active process of self-discovery and inner knowing.

For the actor, the use of multisensoriality in the process of preparation and performance becomes a valuable tool in exploring and diversifying means of expression. Sensory experiences allow an authentic exploration of the characters, improve stage presence and facilitate a deeper connection with the acting partners and the audience. In addition, working with multisensory stimuli contributes to the actor's emotional flexibility and ability to respond in an organic and spontaneous way to stage situations.

In the actor's process of creating a performance, the senses operate on several dimensions. First of all, during the period of preparing and constructing a role, when the actor needs to be inspired by his or her own experiences. "This anchoring of his work in the real world cannot be done, naturally, without the senses.(...) the actor- human must be present with all the senses so nothing of the constructed reality escapes his attention" (Darie, 2015).

Perception of reality is a complex process, shaped by our senses, previous experiences and cognitive mechanisms that continuously process and interpret information from the environment. Far from being a precise mirror of objective reality, perception is an active and subjective construct that helps us interpret and make personal meanings of the world. Understanding how the senses influence perception provides important perspectives not only in fields such as psychology and neuroscience, but also in the performing arts. Authentic stage presence depends on the actor's ability to be fully engaged in the present moment. The senses allow him/her to be connected to what is happening on stage and to respond in an organic way to external stimuli. This sensory receptivity guarantees a vibrant and spontaneous performance, avoiding the mechanical or artificial character of acting.

This approach, which values the senses in the process of artistic creation, combines the performative and therapeutic dimensions, converting theatre into a space for deep self-exploration. By consciously engaging sensory perception, actors not only enrich their authenticity of interpretation, but also access inner resources that contribute to self-discovery and personal development. In this way theatre becomes not only an artistic act, but also a powerful tool for introspection and emotional development.

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