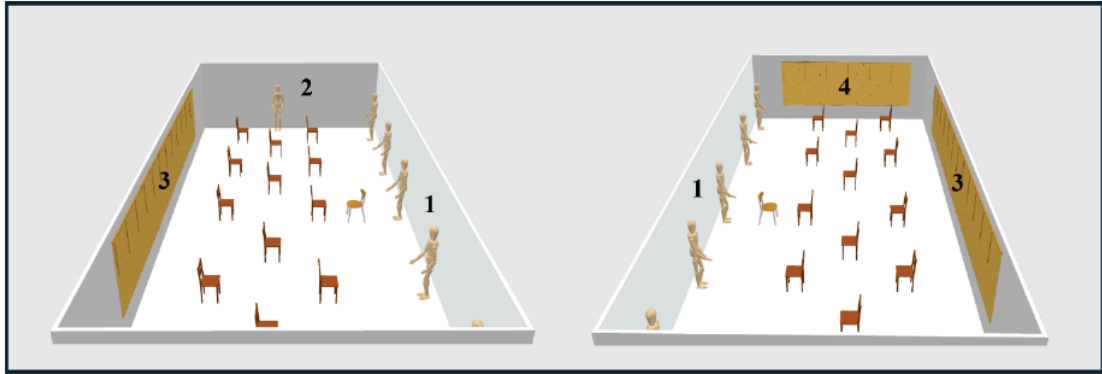


## Supplementary Material

### YOGA PRACTICE (MuseOm)

The yoga practice was implemented through the following phases:

- **Site inspection.** The instructor visited the museum and, together with a member of the educational staff, identified the most suitable room for hosting the yoga session based on both artistic and logistical considerations. The Japanese Gallery was selected as the ideal setting for the intervention (see Figure S1).



**Figure S1:** Simplified representation of the Japanese Gallery. The walls' numbers indicate the order in which the artworks were observed during the yoga practice.

- **Study of the exhibits.** The instructor carefully examined the exhibited objects, taking notes on their themes and symbolism to identify the most meaningful conceptual elements to be integrated into the practice.
- **Preparation of the yoga session.** For the purposes of the present project, a *Hatha yoga* practice was selected, as it allows sustained attention to bodily and environmental elements while enabling participants to appreciate the surrounding artworks. The instructor designed a sequence including body postures (*asana*), hand gestures (*mudra*), breath control (*pranayama*), and meditation (*dhyana*). The practice unfolded sequentially along the four walls of the gallery, from Wall 1 to Wall 4, in a counterclockwise direction.
  - On **Wall 1**, five sculptures were displayed. The selected sculpture was *Guhari Amida* (see Figure S2), which inspired a symbolic focus on the contrast between illusion and enlightenment, the lotus flower, the third-eye chakra, and the motif of the sun.



**Figure S2:** Guhari Amida. Assembled sections of cypress wood, gilding on lacquer. Muromachi period, 14th–15th century. On display at the Museum of Oriental Art (MAO), Turin, Italy, Japanese Gallery. Courtesy of the MAO. Photo Credit: M.E.V.

- On **Wall 2**, the sculpture Zao Gongen (see Figure **S3**) inspired balancing postures.



**Figure S3:** Zao Gongen. Cypress wood. Heian period, 11th century. Property of the Compagnia di San Paolo. On display at the Museum of Oriental Art (MAO), Turin, Italy, Japanese Gallery. Courtesy of the MAO. Photo Credit: M.E.V.

- On **Wall 3** *The Source of the Peach Blossoms* was displayed, depicted on a pair of six-panel folding screens by Oka Toyohiko (see Figure **S4**). This work, narrating a journey toward a utopian land, inspired elements connected to nature, such as water, mountains, and trees.



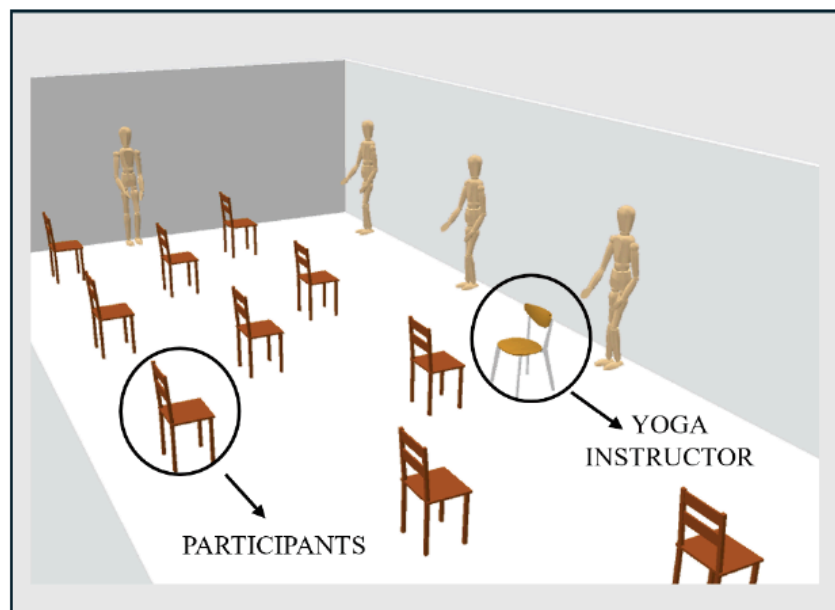
**Figure S4:** Detail: *The Source of the Peach Blossoms*. Pair of six-panel folding screens, signed by Oka Toyohiko. Ink, color, and gold powder on paper; mounting in lacquered wood and damask silk. Edo period, early 19th century. Private collection. On display at the Museum of Oriental Art (MAO), Turin, Italy, Japanese Gallery. Courtesy of the MAO. Photo Credit: M.E.V.

- On **Wall 4**, *Rakuchu Rakugai zu* (see Figure **S5**), a pair of six-panel folding screens depicting Emperor Go-Mizunoo's visit to Nijo Castle, surrounded by the imperial procession. This object inspired a series of warrior-like movements.



**Figure S5:** Detail: Rakuchu Rakugai zu. Pair of six-panel folding screens: Scenes in and around the Capital. Ink, colors, and gold leaf on paper; mounting in lacquered wood and damask silk. Edo period, ca. 1626. Property of the Compagnia di San Paolo. On display at the Museum of Oriental Art (MAO), Turin, Italy, Japanese Gallery. Courtesy of the MAO. Photo Credit: M.E.V.

- **Yoga session.** The protocol included a one-shot yoga session. On the scheduled day, following the completion of the questionnaires, participants were guided to the selected gallery and were invited to take a seat on one of the chairs placed in front of the instructor, allowing clear visualization of the movements (see Figure S6).



**Figure S6:** Simplified representation of the Gallery setup for yoga practice.

The use of chairs was motivated by three considerations: (I) inclusivity, ensuring that all participants could perform the sequence according to their abilities; (II) respect for the artistic environment, maintaining an upright posture suitable for observing the exhibits; and (III) logistical practicality, as seated practice allowed for a larger number of participants and a flexible, easily arranged setup. The instructor guided the session both verbally and through demonstration. The session lasted approximately 60 minutes.