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Autore	Katan Einav
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Nota di contenuto	Part I. Embodied Philosophy in Dance -- Chapter 1. Dance and Philosophy -- Chapter 2. Dance as Embodied Philosophy -- Chapter 3. Habitus, Embodied Knowledge and Physical Intelligence -- Chapter 4. Embodied Reflections -- Part II. The Sensual Emphasis of Gaga -- Chapter 5. "Float!" -- Chapter 6. Enacting Perception -- Chapter 7. Extending Perception -- Chapter 8. Dancing Metaphors -- Chapter 9. The Phenomenological Method of Gaga -- Part III. The Mental Emphasis of Gaga -- Chapter 10. "Connect Effort into Pleasure!" -- Chapter 11. The Challenge of a Perceptual Gap Between Body and Mind -- Chapter 12. The Involvement of Psychology and Physicality -- Chapter 13. Comprehending Emotions -- Chapter 14. Intentionality and the Aesthetic Will -- Part VI. Gaga -- Chapter 15. Multitasking Inquiries -- Chapter 16. Decision Making -- Chapter 17. The Intelligible Form -- Chapter 18. Rhythm -- Chapter 19. The Physical Practice of Intelligence -- Part V. The Moving Forms of Dancing Gaga -- Chapter 20. Bellus -- Chapter 21. The Dancing Body as Means of Expression -- Chapter 22. Understanding Expressions -- Chapter 23. Moving Forms of Dance.

Sommario/riassunto

Representing the first comprehensive analysis of Gaga and Ohad Naharin's aesthetic approach, this book following the sensual and mental emphases of the movement research practiced by dancers of the Batsheva Dance Company. Considering the body as a means of expression, Embodied Philosophy in Dance deciphers forms of meaning in dance as a medium for perception and realization within the body. In doing so, the book addresses embodied philosophies of mind, hermeneutics, pragmatism, and social theories in order to illuminate the perceptual experience of dancing. It also reveals the interconnections between physical and mental processes of reasoning and explores the nature of physical intelligence.
