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Titolo	Touching and being touched : kinesthesia and empathy in dance and movement // edited by Gabriele Brandstetter, Gerko Egert, Sabine Zubarik
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Altri autori (Persone)	EgertGerko ZubarikSabine
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Nota di contenuto	Front matter -- Table of Contents -- Introduction -- Touching and Being Touched -- I. Touch -- Rühren, Berühren, Aufruhr / Nancy, Jean-Luc -- Figure, Plasticity, Affect / Largier, Niklaus -- Just Like That / Manning, Erin / Massumi, Brian -- Movements of Touch in MAYBE FOREVER / Egert, Gerko -- Cold Burn (Teion Yakedo) / Mezur, Katherine -- The Fault Lines of Touching / Kruschkova, Krassimira -- II. Kinesthesia -- On 'Inner Touch' and the Moving Body / Paterson, Mark -- Choreographies With and Without a Choreographer / Landweer, Hilge -- "Listening" / Brandstetter, Gabriele -- Do You Feel the Same Way Too? / Jola, Corinne -- Empathy, Contagion and Affect / Reynolds, Dee -- III. Empathy -- Affective Modulations in Politics, Theory and Art / Angerer, Marie-Luise -- Is the Movement of the Filmic Image a Sign of Vitality? / Curtis, Robin -- Feeling In and Out / Albright, Ann Cooper -- "Touch Me If You Can" / Zubarik, Sabine -- Lost and Found in Interpretation / Chatzimasoura, Kornilia -- Dancing Tango / Abadi, Sonia -- Notes on Contributors
Sommario/riassunto	Touch is a fundamental element of dance. The (time) forms and contact

zones of touch are means of expression both of self-reflexivity and the interaction of the dancers. Liberties and limits, creative possibilities and taboos of touch convey insights into the 'aisthesis' of the different forms of dance: into their dynamics and communicative structure, as well as into the production and regulation of affects. *Touching and Being Touched* assembles seventeen interdisciplinary papers focusing on the question of how forms and practices of touch are connected with the evocation of feelings. Are these feelings evoked in different ways in tango, Contact improvisation, European and Japanese contemporary dance? The contributors to this volume (dance, literature, and film scholars as well as philosophers and neuroscientists) provide in-depth discussions of the modes of transfer between touch and being touched. Drawing on the assumptions of various theories of body, emotion, and senses, how can we interpret the processes of tactile touch and of being touched emotionally? Is there a specific spectrum of emotions activated during these processes (within both the spectator and the dancer)? How can the relationship of movement, touch, and emotion be analyzed in relation to kinesthesia and empathy?
