

Call for Papers

Phenomenology and the Cognitive Sciences

Special Issue: Dance and Cognitive Science

Guest Editor: Ivar Hagendoorn

Introduction

In recent years significant advances have been made in our understanding of the brain. These findings also hold the promise of offering novel insights into the aesthetics and practice of dance. Various researchers have already sought to apply findings from experimental psychology and cognitive neuroscience to dance. More recently cognitive neuroscientists have discovered dance as a means to study different aspects of the central nervous system. Some dancers and choreographers have also taken an interest in cognitive science and have collaborated with cognitive scientists in order to explore joint avenues of cooperation.

Our goal in this special issue is to bring together papers that explore the different ways in which philosophy, cognitive science and psychology can be combined to offer a novel perspective on dance. Prospective authors are encouraged to take into account and reflect on the various forms dance may take, both as an artform and as a social practice. All papers will be refereed according to the usual standards and procedures of the journal.

Scope

Topics of interest include, but are not limited to, the following:

- **The audience's perspective.** How does watching dance give rise to various emotions, from sadness to joy? How does meaning emerge in dance? How do aesthetic pleasure and aesthetic judgment relate to each other with respect to dance, both in phenomenological and in epistemic terms? Aesthetics tends to focus on positive values, but dance can also be boring, dreadful or plain silly. But why? And what is funny about the physical humor in slapsticks, comic ballets and circus acts?
- **The dancer's perspective.** Most professional dancers turned to dance because they enjoy dancing. But where does this joy come from? Why do people feel like synchronizing their body to music with a regular beat? Dancers face a formidable cognitive challenge. Among other things they have to control and, in case of a choreography memorize, the kinematics, speed, timing, placing and "quality" of a series of movements. Some choreographers combine choreography and improvisation which introduces an additional challenge in that during the performance dancers have to consciously make a decision based on choreographed sequences, movements of the other dancers and their own movements. What are the cognitive mechanisms that constrain and control the acquisition and performance of dance? Can a movement's "quality" be related to observable movement parameters? How does awareness of the body and space inform dance?
- **The choreographer's perspective.** What insights may cognitive science offer into the choreographic process? How do the choreographer's, the dancer's and the audience's perspective relate to each other?

- **The limits of cognitive neuroscience.** Dance is as diverse as any other artform and social practice. Is it possible to make statements about the perceptual, emotional and cognitive processes associated with dance in general? To what extent does cognitive science reveal universal properties and tendencies shared across different cultures? There are great differences between Japanese, Balinese, Indian and Western aesthetics. To what extent is research into the cognitive and neurological foundations of aesthetics biased by Western concepts? Does cognitive science offer a novel perspective on dance or does it only provide the cognitive and neurological underpinnings of already familiar aesthetic and critical concepts?

Practical information

Length of manuscript: <12 pages (no more than 5,400 words)

Deadline for submissions: 15 January 2010

Publication: Fall 2010

Submission Details: All submissions should be made directly to the journal's online submission website:

<http://www.springer.com/philosophy/phenomenology/journal/11097?detailsPage=description>

and choosing submit online. When asked to indicate type of submission authors should indicate Special Issue. The submission should be clearly marked as Special issue: **Dance**.

Contact Info: For any further questions regarding the special issue (e.g. inquiries regarding scope and suitability of prospective papers etc.), please feel free to contact the guest editor: Ivar Hagendoorn, <http://www.ivarhagendoorn.com>, e-mail: ivar@ivarhagendoorn.com.

Selected references

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