

## Editors' Introduction

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## Motion in Experience. Philosophical and Psychological Perspectives I<sup>1</sup>

Under the title *Motion in Experience*, the phenomenon of movement is discussed as a trait of experience in a wide range of interpretations. Moving and being moved come into play not only as physical phenomena, but also as inner developmental movements. The aim of this issue is to foster a common and interdisciplinary reflection on the phenomenon of movement as a decisive moment of experience.

Philosophy has been concerned with the phenomenon of movement since its inception. Ancient philosophy raised the question of *kinesthesia* within the interpretation of nature and its laws, questioning the relationship between persistent being and movement as crucial key to understand life.

Today, for the natural sciences the category of movement is still of great importance. It defines the physical access to perception, supports the explanation of nature and grounds the understanding of material processes. Movement correlates here with space, energy, and force and for this reason is essentially measurable. Human sciences such as psychology and pedagogy rely on this externalistic approach to movement, too. In contrast to this view, however, an alternative assessment of movement has been developed following the subjective turn in philosophy and the human sciences at the end of the 19th century. Movement is here seen as an internal phenomenon related to development, inner processuality, dynamic experience, emotion, and bodily expression. Disciplines like phenomenology, Gestalt theory, philosophy of life, or modern aesthetics understand movement in this latter sense with explicit reference to the subjective inner world. From an anthropological point of view, the body and the physical constitution of the human subject represent the medium of movement and open the field for a wide range of investigations.

The present issue discusses these epistemological accounts of movement by confronting the externalist approach with the inner experienced perspective. The focus of the presented contributions lies on processuality, motivation and

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communication as well as emotions and bodily expression as forms of movement experiences. The role of movement in perception and other cognitive processes comes into the foreground. This multifaceted aspect of the topic gives shape to the interdisciplinary profile of the volume which entails philosophical, phenomenological, psychological, psychotherapeutic and psychoanalytical, anthropological and cultural, as well as Gestalt-theoretical perspectives.

First, Christoph Wulf opens a broad anthropological horizon in which movement with its decisively subject-genetic functions is outlined as the process of mimesis. In an impressive way, the key mechanism of cultural education is here highlighted as a mimetic phenomenon. This provides the basis for a multidisciplinary discussion, in which psychological, Gestalt-theoretical, cultural psychological, psychoanalytic, philosophical and phenomenological aspects are examined. Here, Gestalt theory is not only reconstructed historically, but also explored with a view towards its possible application in contemporary scientific discourse.

Following, Michael Buchholz introduces the psychotherapeutic point of view. He proposes a revised innovative and promising observational access to process research within psychoanalytic psychotherapy. Such observation does not take place in the abstract objective space of the traditional empirical sciences, but in a concrete human situation. The central notion of “situation” is here presented and defined as a structure that opens up, selects and controls options. Instead of the traditional linear concepts of intervention, effect, and outcome in process research, his original approach focuses on the holistic structure of situational Gestalt and uses it to support Conversational Analysis.

Herbert Fitzek deepens the psychological perspective by introducing an aesthetic point of view. He focuses on the relationship of subject and object in art with reference to Victor von Weizsäcker’s understanding of the *Gestaltkreis* of perception and action. Drawing from the powerful description of the Moses of Michelangelo in Rome, he challenges the representation of art objects as static objects, therefore providing an interpretation of aesthetical experience as a field of action open to the subject.

This is followed by Maciej Talaga and Harrison Ridgeway’s analysis that explores historical-theoretical and archaeological phenomena. Reconstructing historical European martial arts on the basis of iconographical sources and pre-modern combat treatises known as ‘fight books’, the authors suggest the necessity of a renewed consideration of the artwork as an autonomous and not necessarily realistic representation of the functional aspects of moving bodies and techniques.

The contribution of Hilge Landweer inaugurates the phenomenologically oriented section of the volume. In her analysis, movement is grasped as an inner subjective experience and is intended as the core of emotions. Thereby, emotions are interpreted not as subjective psychological states, but as spatial and objective phenomena, strongly related to the lived body and corporeal interaction. Motions and emotions constitute our living and resonance spaces and are experienced as atmospheres. Phenomenology provides effective tools for the exploration of this individual and inter-individual dimension.

Witold Plotka reconstructs Leopold Blaustein's theory, highlighting the closeness and cross-fertilization between phenomenology, descriptive psychology, and Gestalt theory. After analyzing the significance of the descriptive psychological account of the Lvov-Warsaw School for Blaustein, he then discusses the reception of Dilthey's concept in Blaustein's descriptive psychology and stresses Gestalt theoretical motives in his work. Plotka efficaciously shows how Blaustein's innovative concept of a phenomenologically oriented descriptive psychology integrates diverse scientific and cultural approaches and develops an original understanding of inner experience.

Finally, Damiano Cantone and Luca Taddio present an explicit connection between the second generation of phenomenology and Gestalt theory. They reflect on Maurice Merleau-Ponty's idea of movement as "revelation of being" and show the fruitful interrelation with Koffka's research and experiments. In this way, they suggest the possibility to develop a sound experimental phenomenology which, however, does not exhaust the full sense of immediate experience and can therefore not supersede the original phenomenology of perception.

Most of these contributions have been presented and discussed in Warsaw at the 21st international scientific conference of the International Society for Gestalt Theory and its Applications (13th-15th June 2019).

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