

Introduction

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Introduction

This issue of the *Gestalt Theory Journal* presents the second part of the project dedicated to *Motion in Experience* and aims at exploring the intertwining between phenomenological and experimental psychological perspectives on movement and motion, thereby highlighting the relevance of both these perspectives for current research in the field of Gestalt theory.¹

The first contribution devoted to the complex phenomenon of dance as the significant combination of music and movement provides the gestalt-theoretical framework for the analysis. Serena Cattaruzza and Walter Coppola move from Christian von Ehrenfeld's observations on Gestalt qualities, focusing on his example of melody. They stress the comparison between auditory and visual fields, emphasizing the difference between temporal and spatial Gestalt forms. Based on broad empirical results, Cattaruzza and Coppola uncover the relevance of dance as a phenomenon that bridges the gap between temporal and spatial Gestalt. Dance is also the topic explored by Irene Candelieri with reference to Franz Boas' anthropological field research. She illustrates the connection between Boas' results on the significance of dance for Indians' traditions and rituals and the therapeutic approach developed by Franziska Boas. Here, dance emerges as a free and nonconscious, self-directed movement, which combines active and passive qualities of the human experience of motion. An empirical basis for the investigation of movement in specific ecological contexts is provided by Tiziano Agostini and his research group based at the University of Trieste. In their study of human walking, the relationship between auditory information and physical movement comes into the foreground and its significance for sport and motor rehabilitation is empirically assessed. All three contributions show, in an impressive manner, how movement can be grasped in empirical and gestalt-theoretical research beyond any reductionism and physical mechanization.

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The next three contributions deepen some central aspects of the nonreductionist approach to movement by applying a philosophical perspective and a research method inspired by Edmund Husserl's Phenomenology. The connection among music, movement, and the human capacity of experience is analyzed from a phenomenological point of view by Mitchell Atkinson III. He focuses on musical improvisation and jazz performances, thereby bearing on the phenomenological theory of types to analyze the emerging of musical types. In this way, he convincingly argues against a pure essentialist interpretation of the phenomenological method and shows the heuristic potential of the notion of possibility spaces.

Furthermore, Andrea Lanza refers to the phenomenological analysis, focusing on the notion of kinesthesia. She discloses the functioning relationship between kinesthesia and its motivational horizon. Such a connection makes clear the relevance of motion for the constitution of subjectivity and even for the definition of subjective freedom. Finally, Irene Breuer delineates the constituting relationship between experience, affectivity, body, and space as crucial notions of Edmund Husserl's and Maurice Merleau-Ponty's understanding of spatiality. She compares Husserl's concept of hyle with Merleau-Ponty's intuition of the flesh as a universal principle that testifies to the sensuous unity of body and world. Through these analyses, the theory of motion and space loses every trace of abstractness and is revealed as profoundly rooted in the concrete human experience and self-experience.

Finally, adopting the point of view of psycholinguistic analysis, Chiara De Vita works out the creative subjective performance of "fantasmatic deixis" as the capacity to displace ourselves into the concrete situation of the others. Such capacity is unfolded as not only based on the psychological structure of the subject, but embedded in the structure and praxis of language. She draws from Karl Bühler's work in order to investigate how every speaker is able to relate to the invisible and compensate missing information and perception to achieve a satisfying experience of the other. The problem of intersubjectivity and of the appropriate method to approach intersubjective structures within social sciences is addressed by Anna Michalska. To this end, she refers to Rudolf Arnheim's adapted model of field dynamics to show the inner dynamics of the intersubjective relationships by means of a visual model.

The broad spectrum of the research works presented in this issue discloses the polyhedric nature of the phenomenon of movement as an essential characteristic of human experience. This broadened and enriched understanding of movement opens new fields of collaboration among natural, social, and human sciences by showing the irreducibility of human nature as it is expressed by our world experience, social communication, artistic expression, and creativity.

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