

Einav Katan

# Embodied Philosophy in Dance

Gaga and Ohad Naharin's Movement Research

palgrave  
macmillan

# CONTENTS

<b>Part I Embodied Philosophy in Dance: Introduction</b>	<b>1</b>
<b>1 Dance and Philosophy: Phrasing an Entrance</b>	<b>3</b>
<b>2 Dance as Embodied Philosophy</b>	<b>9</b>
<b>3 Habitus, Embodied Knowledge, and Physical Intelligence</b>	<b>23</b>
<b>4 Embodied Reflections</b>	<b>31</b>
<b>Part II The Sensual Emphasis of Gaga</b>	<b>41</b>
<b>5 “Float!”</b>	<b>43</b>
<b>6 Enacting Perception</b>	<b>49</b>
<b>7 Extending Perception</b>	<b>57</b>

<b>8</b>	<b>Dancing Metaphors</b>	<b>65</b>
<b>9</b>	<b>The Phenomenological Method of Gaga</b>	<b>77</b>
<b>Part III The Mental Emphasis of Gaga</b>		<b>85</b>
<b>10</b>	<b>“Connect Effort into Pleasure!”</b>	<b>87</b>
<b>11</b>	<b>The Challenge of a Perceptual Gap between Body and Mind</b>	<b>93</b>
<b>12</b>	<b>The Involvement of Psychology and Physicality</b>	<b>105</b>
<b>13</b>	<b>Comprehending Emotions and Directing a Mood</b>	<b>113</b>
<b>14</b>	<b>Intentionality and the Aesthetic Will</b>	<b>123</b>
<b>Part IV Gaga: Physical Practice of Intelligence</b>		<b>131</b>
<b>15</b>	<b>Multitasking Inquiries</b>	<b>133</b>
<b>16</b>	<b>Decision Making</b>	<b>139</b>
<b>17</b>	<b>The Intelligible Form</b>	<b>145</b>
<b>18</b>	<b>Rhythm: Synchronization of Body and Mind</b>	<b>153</b>
<b>19</b>	<b>The Physical Practice of Intelligence</b>	<b>161</b>

<b>Part V The Moving Forms of Dancing Gaga</b>	<b>171</b>
<b>20 <i>Bellus</i></b>	<b>173</b>
<b>21 The Dancing Body as a Means of Expression</b>	<b>179</b>
<b>22 Understanding Expressions</b>	<b>187</b>
<b>23 Moving Forms of Dance</b>	<b>199</b>
<b>Works Cited</b>	<b>213</b>
<b>Index</b>	<b>223</b>