Foreword to the Second Edition

At its publication in 2010, *The Neurocognition of Dance: Mind, Movement and Motor Skills* was recognized as unique in its scope and depth of interdisciplinary engagement. Catalyzed by the initial 2007 interdisciplinary symposium “Intelligence and Action – Dance in the Focus of Cognitive Science” at Bielefeld University, the volume gathered the research of participants — cognitive scientists, neuroscientists, choreographers and ballet pedagogues, some with experience in both fields and others collaborating across the science/art disciplinary divide — and extended it to a worldwide community of researchers and students interested in dance in specific and action more generally. The resulting volume has served as a touchstone within a wide range of research fields, including performance studies, studies of disability and aging, animal studies, physical therapy, education, philosophy, and conflict resolution.

The dance-sciences research community first fostered in Bielefeld has grown and extended is interests over the ensuing years, with participation in the working group more than doubling over the two following “Intelligence and Action” symposia (2009 and 2015). Bielefeld’s Centre for Interdisciplinary Research (ZiF – Zentrum für Interdisziplinäre Forschung) offered an inspiring, productive environment within which to present, discuss, debate, and – yes – dance together. As well during this period, the Dance Engaging Science workgroup, a research initiative supported by the Motion Bank project and the Volkswagen Stiftung, brought scientific and dance(ing) researchers together in Frankfurt am Main for three meetings in 2011-12 (see http://motionbank.org/en/content/dance-engaging-science). New research partnerships formed in both Frankfurt and Bielefeld have been highly fruitful, advancing the study of dance from inter-methodological perspectives through enhanced collaboration between the expanded cohort of empirical scientists and dance practitioner-researchers.

Scientific and performance research are both quickly moving fields. Interdisciplinary research, however, demands additional measures of time, teaching, respect, and care in order for its enhanced benefits to be tapped. This volume responds to a need for the current state of the (inter)discipline to be represented by offering updates or extensions of many of its previously published studies, along with three new inclusions. Scott deLahunta and Philip Barnard describe their research team’s development of three analytic lenses through which to study creative thought and development processes, predicated on their long-term research on and with choreographer Wayne McGregor and his ensemble. Framing dance as inherently communicative movement, Guido Orgs, Beatriz Calvo-Merino, and Emily Cross offer a wide-ranging review of approaches to understanding dance aesthetics and the roles played by vision, embodied experience, and social and conceptual dynamics in dance appreciation. Finally, Elizabeth Waterhouse provides an interdisciplinary review of concepts of entrainment and a perfomer’s perspective on William Forsythe’s work *Duo*.

This second edition will hopefully continue to excite and inspire a growing research community, as its predecessor volume has done.

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