



Introduction: Emotion, Cognition and the “Continuity Principle”

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This volume aims at highlighting the role of the interdependent relation between emotion and cognition in the bodily mediated pre-linguistic meaning constitution in aesthetic experience and perception.

The rejection of the mind-body dualism and of the representationalist approaches to human cognition has led to recast the theoretical tenets of the relation between cognition and emotion in the process of meaning generation. It has contributed to the development of a truly enactive approach to emotions. The enactive approach to emotions has emphasized that cognition and emotions are embodied and interdependent. Accordingly, bodily events are constitutive of appraisal, both structurally and phenomenologically. Arousal needs no appraisal to be interpreted by the subject, for cognitive and emotional processes are simultaneously constrained by the global form produced by their coupling in a process of circular causality. Therefore, the emotional interpretation of a lived situation is a global state of emotion-cognition coherence. It comprises an appraisal of a situation, an affective tone, and an action plan. Emotions such as fear, joy, happiness are bodily mediated cognitive-emotional evaluations of the bodily sense-making of an adaptation to environmental factors the organism interacts with in the environment and of their viability. They allow to subjectively feel the cognitive-emotional qualitative



dimension of the degree of value of our interaction with different environmental factors through the aroused lived body.

Against this background, different questions in the investigation of the interdependence between emotion and cognition arise. This multidisciplinary volume aims at focusing on the current discussions about the role of the body and of emotions in perception and aesthetic meaning-making. The contribution by **Adrian Lesenciuc** focuses in a broad way on Dewey's mind-body continuity principle in the interaction between human beings and their environment with a special interest for communication processes. **K.V. Petrides** considers the role of self-perceptions and self-reports in the measurement of emotion-related variables. **Mariselda Tessarolo, Iaria Riccioni** and **John Haworth** focus on the relationship between emotion and cognition and on the deep roots of emotions in the cognitive process of meaning-making in the interaction with works of art and in everyday life, while **Elena Polyudova** highlights American theories of aesthetic experience and emotion and their role in art education. **Francesco Parisi, Joanna Ganczarek** and **Alma Studholme** investigate the relationship between the embodied pre-linguistic aesthetic experience, visualization as media feedback, muscular tension and motor activation within the framework of embodied and enactive cognitive science. **Vicente Raja, Paco Calvo** and **María José Alcaraz León** focus on ecological aesthetics. Their contribution explains why although an ecological aesthetics departs in critical aspects from neuroaesthetics, as well as from embodied and enactive aesthetics, it fails at present to deliver a cognitive



science of art for pretty much the same reasons that neuroaesthetics and embodied or enactive aesthetics do.

Last but not least, **Pentti Määttä**nen and **Andrea Stojilkov** discuss emotions and embodiment in the experience of music as actually or potentially experienced sound and in the experience of pop and rock song lyrics written in English and Serbian.