

Editorial

 In this issue of the *Nordic Journal of Dance*, we present both research- and practice oriented articles, as well as a report from SANS's conference in November that marked the 40th anniversary of the organization. SANS, which was established in 1983 under the name Dans i skolen (Dance in school), has during these 40 years strengthened dance as a subject both in practice and theory in a wide range of activities, including courses, workshops and seminars/webinars, building competence and networks and spreading knowledge to teachers, teacher educators, students and pupils. We have also strengthened the focus on dance artists as teachers or artist pedagogues as a bridge between the arts and the education system. We are the proud publishers of the *Nordic Journal of Dance*!

In her research article, 'Proposition for Eventual Might of Teaching Choreography: Choreography Pedagogy in the Context of MA Choreography Studies', Jana Unmüßig, nurtured by her work as a lecturer in the MA in Choreography Studies at Uniarts Helsinki, discusses pedagogy in the context of the MA. She focuses on expanded choreography and artistic research pedagogy and, among other things, describes "potentially relevant teaching technologies for expanded choreography pedagogy in MA Choreography Studies, with an extensive account on embodied speaking followed up by intra active dialogue and listening".

In the practice oriented article, 'Embracing a Precarious Life', Clara Sjölin grapples with the work life of the freelance dancer from a personal perspective. Spurred initially by a sense of loneliness, an attempt to organise a solid structure around herself in the form of a consistent gathering of peers fails. This in turn leads to an exploration of the complexities of 'in/stability', understood both as a way of navigating one's work life and a way of approaching dance and

dance training, specifically improvisation. A key moment appears in a dance class where accepting—or *rejecting*—the invitation of one's partner is experienced as a novel suggestion. Comparing her own teaching of professional and community classes, Sjölin subsequently notices that malleable, readily manipulated movement seems to be the dominant, perhaps default, response in the professional dancer. Always on the go, always responsive; the very same skills that support the dancer's ability to navigate the neoliberal logic of the nomadic work life instilled feelings of loneliness in the first place.

In the article 'Punking: How Appropriation and Institutions Provide the Protection and Longevity of an Elusive Art Form', Alyssa Britermos writes about a dance style from the 1970s that emerged in LA during the civil rights movement and was developed by BIPOC queer men in underground LGBTQ+ clubs. It was a blend of sharp, exaggerated poses and movements inspired by Hollywood movies and pop culture. Although its popularity faded by the end of the 1980s, punking influenced the development of other dance styles but was never included in dance history. Britermos discusses how a dance style can be forgotten and then regain importance and points out the significance of preserving it as an art form.

Enjoy!

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