

Editorial

This issue is a collaboration between the *Nordic Journal for Dance* and Nordic Forum for Dance Research (NOFOD). NOFOD's 16th conference, *The Dancer and the Dance: Practices, Education, Communities, Traditions and Histories*, was held at Kristiania University College in Oslo in April 2024. With 120 international participants and 68 presentations of different formats, the conference highlighted a diversity within academic and artistic research, dance genres and styles, and research topics. This diversity is also represented in the articles of this special issue.

This issue begins with two of the conference keynotes. In 'The Art of Dancing in History/Research/Today', Elizabeth Svarstad reflects on how to approach past dance practices from a contemporary point of view, emphasising the importance of the researcher's practical knowledge and bodily experience when researching dance and dancers in history. In 'On the Embedded Embodiment of Dancers in Language-based Site-specific Choreography', Leena Rouhiainen argues that there is a continuity between situated, lived bodily experience and writing, and she recommends considering language and linguistic expressions as integral to the medium of dance.

The next three contributions are research articles, covering various topics. In 'The Invisible Work of the Costume Performer', Lorraine Smith discusses costume performance and the potential for costumes to conceal the performing body's cognitive, physical and emotional labour. Using a range of examples and feminist concepts relating to invisible work and emotional management, she examines this possible impact from the performer's perspective. In her article 'Drawn into Dancing and Danced into Drawing: Exploring Deleuze's Lines of Flight through Dancing -Drawing Approaches in Early Childhood Dance Pedagogies', Tuire Colliander explores how dancing-drawing approaches can enhance children's participation and experience in dance. The third research article is written by Anne-Liis Maripuu. In 'Transgressing the Borders Between Art and Non-Art: The Case of Elmerice Parts and Herman Kolt-Oginsky', Maripuu investigates early modern dance in Estonia during the 1920s, focusing particularly on Part and Kolt-Oginsky's performances, which faced criticism for

including eroticism and acrobatic elements. The article critically examines the line between art and non-art in dance in the 1920s.

Several of the conference presentation were practice oriented in different formats, three of these are in the practice oriented part of this issue. In 'Becoming Foreign to Oneself: Embodied Encounters with Patients' Written Memories of Mental Hospitals', Kirsi Heimonen explores the potential of corporeal practice in her encounters as an artist-researcher with written memories of mental hospitals. Through combining Skinner Releasing Technique (SRT), an embodied movement method, and phenomenology, she discusses the unexpected encounters with writings and the physical locations inseparable from them. This article is published posthumously with the permission of Kirsi Heimonen's close family. In 'From Form to Fumbling: Reflections on Creating and Collaborating across Archival, Choreographic and Performative perspectives', choreographer Solveig Styve Holte and performer Magdalene Solli give insights into their work with the archive of the Norwegian dance company *Hovik Ballett*. The authors detail their experimental approaches to contemporary dancers' encounters with this dance-archival material from the 1960s and '70s. In 'Unlearning Dance: Reclaiming the Power of Dancing', Ieva Ginkeviciūtė and Indre Gin explain how they through a series of workshops collectively research how dancers can unlearn habits and reconnect with their subjectivity. The article is published posthumously with the permission of Kirsi Heimonen's close family.

In this issue we also include three off-topic articles: two research articles and one book review. In 'Chakras and Shingles —Historical Fragments of the Chakra System in Contemporary Yoga', Camilla Damkjær uses an autoethnographic approach of her personal experience with shingles. She draws on her extensive knowledge with and about yoga as she sets out to explore how a 'complex inheritance of ideas related to the chakra system, rooted in different cultures and times, may re-occur in contemporary yoga'. In 'The Dancing We', Camille Buttingsrud and Ellen Kilsgaard discuss the intergenerational dance project *Superpower Ensemble*, demonstrating how the participants, both children and

adult artists, experienced co-creating a production as a 'we'. Aligning bodily-affective choreographic work with philosophical theories, they discuss how dance might have relevance beyond the artistic realm. The last contribution in this issue is Karen Vedel's thorough review of the book *Passion och protest. Den svarte danskonstnären Claude Marchants liv och verk* (2024) by Astrid von Rosen and Bo Westerholm. Marchant was an American dance artist who led Ballettakademien in Gothenburg between 1967/8 and '84. Vedel argues that one important contribution of this book is that it challenges structural blindness in the existing canon of Swedish dance history.

Finally, I want to thank the members of the NOFOD board for their work in making the conference possible: Hilde Rustad, Petra Hultenius, Ami Skånberg, Lars Dahl Pedersen, Sarah Pini, Tuire Colliander and, last, but not least, Kirsi Heimonen. It was with great sorrow that the board received the message that she passed away not long after the conference. It has been a pleasure to collaborate with her, and sadly the Nordic dance research community has lost an important voice, collaborator, researcher, and dance artist.

The NOFOD board's main work is planning for and arranging dance research conferences, and our next conference will take place in Iceland in 2026. The board welcomes dialogue with both former conference participants and NOFOD members. Everyone can contact the chair or national board members, and NOFOD members can suggest issues for discussion to the general assembly. For information about NOFOD, its board members, and how to become a member, please see www.nofod.org.

Irene Velten Rothmund

Issue Editor and Chair of the Board of NOFOD, 2022-2024