

Editorial

It is a pleasure to present this volume of the *Nordic Journal of Dance*, which contains a research article, an emerging scholar article, one essay and a report.

Christopher Engdahl's article "Theories on Creative Dance in Physical Education and Physical Education Teacher Education—A Narrative Review" is connected to his PhD dissertation "Indetermination in Creative Dance: On Creative Dance Teaching in Physical Education Teacher Education" (2024). By examining research studies, Engdahl explores key ideas and theoretical perspectives on teaching creative dance in physical education. His ambition is to increase the clarity of the pedagogic content knowledge that characterises the teaching area in this educational context.

Dance scholar and practitioner Kajsa Sandström's article "Vision of Adorée Villany: The Naked Dancer's Body as Art" brings a nuanced perspective to the cultural and historical layers of dance. Sandström investigates the overlooked legacy of Adorée Villany, a pioneering figure in early modern dance who positioned the naked body as a legitimate artistic medium. Drawing on archival press materials and Villany's own theoretical writings, Sandström reveals a contested space in Nordic cultural discourse where dance, morality and modernism collided. Despite Villany's active touring in the region, her absence from Swedish dance historiography signals deeper tensions, which Sandström's article seeks to illuminate.

Frode Barkved, an eurythmist and associate professor at Rudolf Steiner University College in Oslo, wrote an essay about how eurythmy was received by the Norwegian public during its early period. He presents his perspective of the encounter between eurythmy and the Norwegian public approximately one hundred years ago. Drawing on a substantial number of newspaper reviews and letters to the editor, Barkved highlights how eurythmy was perceived as a performing art in its era, including what it contributes to and distinguishes it from dance art.

In her report "*Vanishing*: Choreographing the Ephemerality of Dancing Bodies Through Archeologically Inspired Practices," dance researcher Telma João Santos

reflects on the creation process of the dance piece *Vanishing*, a work choreographed and performed by dance artists Beatriz Valentim and Bruno Senune in 2024. In the piece, they explored transitional, undefined spaces, both physical and perceptual, through contrasts between, for example, visibility and invisibility, and presence and absence. The work investigates the ephemeral nature of the dancing body. Using her experience as a researcher and her involvement in the process, Santos presented the project from initial ideas to public performance.

The works in this volume, each in their own manner, provide valuable insights into the art of dance from historical and current perspectives. We see how dance and the dancer's body challenge prevailing norms around morality and artistic expression, tensions between eurythmy and what was considered dance art, and how dance may question conventional understandings of presence and visibility and perspectives on creative dance pedagogy in physical education. The presented studies contribute to a growing interdisciplinary dialogue about the boundaries, histories and transformative potentials of dance as an artistic practice and cultural discourse.

At a time when the field of dance studies is facing significant challenges, with academic programs being discontinued and research communities becoming increasingly sparse, it is more vital than ever that the *Nordic Journal of Dance* continues to be a crucial platform for disseminating dance research. The journal provides an essential space for scholars to share their works and contribute to the development of all aspects of the discipline.

I therefore encourage all researchers and practitioners committed to dance scholarship to submit contributions that would strengthen and sustain the field of dance research within the Nordic region and beyond.

Have a good read!

Elizabeth Scarstad
Issue Editor