Editorial

In this issue, we are happy to present one article in each of our three categories: research, practice-oriented and a rather new category, emerging scholar. Together, they indicate the diversity in the field of dance research, of both topic and format. We are also happy to publish a contribution from Latvia for the first time, and with it, we are expanding the journal's notion of Nordic.

Camilla Damkjaer's article, «Inversion? Circus Hand-Balancing and the Discourse of the Upright Body», details how circus hand-balancing relates to the upright body as the normal default position. Damkjær argues that, as a postural practice that physically inverts the body, circus hand-balancing, paradoxically, also affirms the upright body on several levels. The article covers representational as well as technical and experiential elements of circus hand-balancing. More broadly, it elucidates aspects of the cultural history of the upright and inverted body.

Dita Jonīte's practice-oriented article «The drama of contemporary dance in Latvia and the dance performance *Out*» introduces the evolution of the Latvian contemporary dance scene through the work of choreographer Olga Žitluhina. It focuses on Žitluhina's *Out* (Ārā, 2013), a piece inspired by Henrik Ibsen's play *Brand*. Jonīte's analysis identifies parallels between Žitluhina's artistic and pedagogic approach and struggles to establish contemporary dance in Latvia, and Ibsen's tragedy. The article offers an evocative reading of Žitluhina's piece of choreography and the recent history of Latvian dance.

Lena Dahlquist's emerging scholar article, «Collaborative Artistic Dance Making Process–Practicing Democracy», is based upon her master's thesis published in 2021. Dahlquist researches her own teaching practice, and in the article, she investigates one specific learning design applied for a dance-making project in which the students engage in dialogical processes, aided by the didactic tools value clarification/*rundan* and deliberative conversation. Dahlquist's research demonstrated how a design made for learning about and through a collaborative, creative dance-making process provided the 16-year-old participants not only with knowledge about aesthetic processes but also possibilities of developing and practicing their democratic skills.

These three articles offer us a view into the opportunities that diverse dance and movement practices provide in tracing embodiments of normativity and interlinking with other art forms. They also show us the wider societal influences that dance, dance-making and choreography have through fostering social skills and developing cultural heritages.

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