Editorial

It is our great pleasure to present to you the first 2021 volume of the Nordic Journal of Dance.

For the past year and a half our field has faced unprecedented and severe challenges, including financial, professional, physical and health-related setbacks, not to mention the existential threat to the discipline in education and on the stage. In most situations, the art of dance depends on having an audience, pupils, students and colleagues, and we have seen our very practice being put to the test. Many artists and the world of culture as a whole have watched as we were given a low priority when it came to the survival of our field. We therefore want to send our warmest wishes to everyone in the hope that the ongoing gradual reopening of society will develop in only positive directions and that dance and dance research will soon fully resume in archives, libraries, schools and studios, as well as on stages.

This issue contains two articles which, each in their own way, shed light on important aspects of dance in the past. We have also included a presentation by SANS concerning a new resource they are offering to primary education teachers.

Astrid von Rosen is an Associate Professor in Art History and Visual Studies at the Department of Cultural Sciences, University of Gothenburg. She is also a Research Coordinator for the Staging the Archives cluster at the Centre for Critical Heritage Studies, University of Gothenburg. Her article «Om Claude Marchant: Ett historiografiskt bidrag till svart danshistoria i Sverige» explores the many achievements of the Black American dance artist Claude Marchant. Specifically, she explores Marchant's contributions to the development of dance in Gothenburg from the 1960s. By mapping his achievements as a dancer, choreographer and teacher first and foremost in the realm of jazz dance,

von Rosen addresses the problematic nature of history production, especially concerning Black artists.

Katrín Gunnarsdóttir is an Assistant Professor at the Department for Performing Arts at Iceland University of the Arts. A choreographer and dancer, she describes her work as being engaged with topics such as soft encounters, quietness and resonance, relentless ever-changing flow, the labour of the dancer and the body as archive. In her practice-oriented text «Dancing labour: Practising a personal archive», Gunnarsdóttir reflects on her creation of solos over the past years. She addresses her practice of using and re-using movement material with regard to labour and its relation to archiving and ecology.

Anette Sture Iversen is the CEO of SANS as well as a university lecturer in dance theory and a dance teacher in upper secondary schools. She has written a presentation on the newly created web resource programme «Spill levende», which she developed with Betine Johannessen. The programme teaches techniques for working with dance and drama as methods for exploring and presenting the many different stories (from tales and myths, as well as historical events and fiction) frequently covered in school subjects.

When the present and the future are uncertain, looking back and embracing what has been can provide valuable perspectives on who we are and where we are headed. It also reminds us to make dance visible and raise our voices. That is what the Nordic Journal of Dance intends to do—to offer an arena where dance researchers and dance artists can come forward with their voices. Therefore, this editorial encourages readers to write about dance, use their voice and in so doing let people take part in their work, discoveries, thoughts, reflections and experiences.

Have a good read!

Elizabeth Svarstad
Issue editor.