

*The editorial group of Dancing necessities —
Franziska Bork-Petersen, Cecilie Ullerup Schmidt, Jonas Schnor, and Karen Vedel*

About this issue

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By the editorial group of Dancing necessities — Franziska Bork-Petersen, Cecilie Ullerup Schmidt, Jonas Schnor, and Karen Vedel

Responding to the 2024 call on “Dancing Necessities,” the articles and interviews in this *Peripeti* issue zoom in on details in Danish, Swedish, Norwegian, and Greek conditions for movement education, development, presentation, circulation, and archiving. We are grateful that we have received both historical and contemporary accounts on how dance and choreography are produced and maintained. The contributions span from artistic research articles over interviews to classical academic articles.

Before venturing into the submissions, however, the first two contributions look back in celebration and mourning. In the summer of 2024, two icons in the Danish performing arts scene took their final sortie: the dancer and choreographer Jytte Kjøbæk and the internationally renowned performance theatre director Kirsten Dehlholm. Despite their differences in terms of practice, scale, and level of public recognition, both Kjøbæk and Dehlholm can be described as personified infrastructures for the field in their capacity to gather talents across generations, inspire artistically, and pass on ambition. Colleagues from Theatre and Dance Studies and Dramaturgical Studies – Karen Vedel, Laura Luise Schultz, and Erik Exe Christoffersen, respectively – write obituaries of Kjøbæk and Dehlholm by looking back at their oeuvres and archives through academic and personal accounts.

Institutional patterns

The issue opens with Ingrid Redbark Wallander’s meticulously researched article, “‘Folkhemmet’ and dance. Emerging structures for dance in Sweden, 1930-1960”. In it, she points to the link between the emerging infrastructures of dance, and the professionalisation of the field, and the Social Democrats’ ideology of ‘Folkhemmet’. The historiographically focused article shows how the interweaving of state, cultural policies and civic society manifested in

normative ideas about which kinds of dance and which artists should be supported and promoted.

In a contemporary, Danish context, Franziska Bork-Petersen has researched the working relations behind the scenes – the collaborators from shoemaking, dressing, physiotherapy hair and makeup, supporting the dancing and highly credited bodies – at the Royal Danish Ballet. Based on a series of interviews with crafts persons in the infrastructures of ballet, Bork-Petersen focuses on the collaborative nature of *creation*, *maintenance* and *transformation* of the dancing body, concluding that the often deemed ‘genius’ solo dancing body is a composite one.

The Institutional Patterns section closes with Lars Dahl Pedersen’s article “Fra dansemiljø til pædagoguddannelse: Hvor meget kan ufuldstændig, legende og flertydig dans tolereres?” [From dance environment to social education: How much can incomplete, playful and ambiguous dance be tolerated?]. In this article, Pedersen investigates his own experiences as a professional dancer employed in social education (the Danish education for pedagogues) and the challenges of introducing dance practices in an institution where such practices are uncommon. By analysing how dance’s incomplete, playful and ambiguous forms of expression are practiced in and outside the pedagogue education, Pedersen presents an argument for more artistic research in the dance environment and dance as an independent subject in the pedagogue degree program.

Interview

Entitled “Patience and Perseverance” Karen Vedel’s interview with choreographer Julienne Doko adds the perspective of an artist with a professional CV that combines contemporary West African dance from Guinea with Afro-Brazilian dance and contemporary dance based in North American traditions. Reflecting on her position *vis à vis* support structures for dance in a Danish context, Doko points to the importance of community and notes the need to diversify the demography of the art form as imperative.

Doing communalities

Throughout the issue, the composition of communities and the conditions for thriving and continuing together are analysed. The final section has communalities in practice at its core.

In the first article Storm Møller Madsen writes about the production of trans affectivity and belonging in the audience watching Jules Fischer's performance *Vanitas* in Copenhagen in the summer 2022. Thinking with the notion of t4t (trans-for-trans) togetherness, Madsen suggests that the performance by trans artists for trans audiences can avoid nudging cisgender audience premises and instead create politics of care, healing and resilience in the performance space.

In an educational setting, Laura Navndrup Black's article "How to Begin?" details the author's work with a group of young and adult dancers in which she interrogates the child-adult relation as an aesthetic subject. In collaborating with children, Navndrup Black suggests opening up to the complexity of a shared artistic praxis, rather than forming the choreographic processes according to assumptions about the children's needs for feeling included.

Interview

In an interview with choreographer and dance dramaturge Ida-Elisabeth Larsen by Jonas Schnor, Larsen circles around a dramaturgical community set in a series of workshops with European dance dramaturges that she co-hosted during 2023-24. Reflecting both on her own practice and those of the invited dramaturges, Larsen explores dance dramaturgy as a social practice that addresses the personal and infrastructural aspects surrounding the artistic work and as the critical potential of engaging in choreographic thinking together.

Counter-archives

The final section looks at archiving practices in dance and choreography. The section opens with the artistic research article "Getting together to forget, to

re-member”. It is written from a perspective in the ongoing method development taking place in the activities of the collective Danske Dansehistorier (DD), which is both a platform for collegial exchange and a digital archive. The authors Carolina Bäckman and Andrea Deres, who are themselves members of DD, draw on critical feminist thinking in their analytical reflection on the DD-curated event *Monumental Movements* and its contributions to what they call *historicizing maintenance*.

Solveig Styve Holte’s artistic research article “Unforgetting as a choreographic practice” takes the reader through Holte’s encounter and choreographic work with different archival fragments from the Norwegian Høvik Ballett (1969-89). The author gives insights into the creation process of her performance *Frå Form til Famling* (2023) that stem from this encounter, and shares artistic practices that relate to the maintenance of the dance archive.

Marianna Panourgia explores transmission processes in contemporary dance educations in Greece. Her article “An/archiving con/temporary dancing bodies” suggests multimodal ways of capturing the process of corporeal transmission in a quest for strategies that permit the inclusion of dancers’ own embodied knowledge and experience in the dance archive.

